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TANTRIK TEXTS

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TANTRIK TEXTS

Vol. I. TANTRÂBHIDHÂNA with BÎJAṆIGHA*NT*U and MUDRÂNIGHA*NT*U.

Vol. II. *SHA**T*CHAKRANIRÛPA*N*A of Pûr*n*ânanda Svâmî, with Commentary of Kâlîchara*n*a and notes by Shangkara. PÂDUKÂPANCHAKA, with Commentary of Kâlîchara*n*a, With these are notes from the *T*îka of Vishvanâtha on the Second Pa*t*ala of Kaivalya-kâlikâ Tantra,

Vol. III. PRAPANCHASÂRA TANTRA.

Vol. IV. KULACHÛ*D*ÂMA*N*I TANTRA.

Vol. V. KULÂR*N*AVA TANTRA.

Vol. VI. KÂLÎVILÂSA TANTRA.

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Vol. VIII. TANTRARÂJA TANTRA.

WORKS ON TANTRA BY ARTHUR AVALON

TANTRA OF THE GREAT LIBERATION (MAHÂNIRVÂ*N*A TANTRA). A Translation from the Sanskrit, with Introduction and Commentary.

PRINCIPLES OF TANTRA (TANTRA-TATTVA) Vols. I and II.

WAVE OF BLISS (ÂNANDALAHARÎ).

GREATNESS OF SHIVA (MAHIMNA-STAVA).

THE SIX CENTRES AND THE SERPENT FORCE (*SHAT*CHAKRANIRÛPA*N*A).

SHAKTI AND SHÂKTA.

BY ARTHUR AND ELLEN AVALON

HYMNS TO THE GODDESS (from the Tantra and other Shâstra and Stotra of Shangkarâchârya).

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TANTRIK TEXTS

EDITED BY

ARTHUR AVALON

VOL. VIII

TANTRARÂJA TANTRA

PART I, CHAPTERS I—XVIII.

EDITED BY

MAHÂMAHOPÂDHYÂYA LAKSHMANA SHÂSTRÎ.

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INTRODUCTION.

The Tantrarâja, as its name implies, is an important work of its class which is, in one of its parts, here published for the first time with a commentary called Manoramâ by Subhagânandanâtha of (as Bhâskararâya in his commentary on the Nityâs*h*o*d*ashikâr*n*ava says) the Kashmir school.

There are three sections of this Tantra each dealing with a separate Mata, that is way of regarding and worshipping the Devatâ, namely Kâdi, Hâdi, and Kahâdi, terms alluded to in my "Shakti and Shâkta" and explained later. The last portion is also I am told called Shaktisanggama which has four parts. The first is here published, namely the Kâdimata part of Tantrarâja consisting of 36 Chapters of 100 verses each.

The manuscripts which have been used for the preparation of this Edition belong to the Asiatic Society of Bengal, the Sanskrit College and Pandit Yajnapurus*h*a respectively. To the last I am indebted for help in the preparation of this and other works. Ha is Bîja of Shiva. Ka is the first letter of the Bîja mantra of Kâlî or Krîng. In the Bîjâbhidânam quoted at page 321 of Pandit Jaganmohana Tarkâlangkâra's Edition of Mahânirvâna it is said :—

> Ka Kâlî Brahma ra proktam mahâmâyârthakashcha Î
> Vishvamâtrarthako nâdo bindur du*h*khâpahâraka*h*
> Tenaiva kâlikâng devîng pûjayed du*h*khashântaye

When Devî asks (vv. 7, 8) "what is Kâdi" Shiva replies, that Kâlî and Kâdi are Shakti and that "Thy form is the meaning of Kâdi" (Kâdisangjnâ bhavadrûpâ). The meaning of this is that the triangle is the form of the Devî. The letter Ka written in Bengali (ক) and generally in earlier Devanâgara forms of the letter shows a triangle in the left. According to the Var*n*oddhâra and Kâmadhenu Tantras (see Shabdakalpadruma *Sub. voc.* Ka) the left line of the triangle is red Brahmâ, the right line white Vis*h*nu and the bottom line is dark green (Marakata) Rudra. The Mâtrâ is the white Sâks*h*ât Sarasvatî. The crooked portion on the right like a goad is the lightning-like Ku*nd*alinî. The empty space in the triangle is the white Sudarshana shining like millions of moons and with Him is Kâlî the grantor of Kaivalya and in the three corners are Jyes*h*t*h*â, Vâmâ, and Raudrî Shaktis. This Triko*n*a is

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known as the Yonima*nd*ala which is the seat (Âsana) of Tripurâ Devî. She is Jnânâtmâ in whom are the four Kalâs and as the collectivity of Jnâna, Ichchhâ, Kriyâ, She is the Mûrtimân Prak*ri*ti. From Kakâra comes Kâma. It is the Mûlaprak*ri*ti of all Var*n*as and the imperishable Power of Blossom (Sphuradavyaya) the Mother of all Devas and the Giver of Liberation. In Chhândogya Upani*sh*ad (4-10-5) it is said "Kang Brahma"; "Ka is Brahma." It is that Shakti Which being spread by means of the nine Nâthas (the means of experience—ears (2) mouth, eyes (2), nostrils (2), penis and anus) manifests throughout the earth Kalpa after Kalpa, and at the end of the Kalpa they and She return to Him (Sâ tai*h* sârddham brajechchamâm). Shiva and Shakti are one and where one is worshipped the other is worshipped. Sammohana Tantra (Chapter I) says Kâdimata is that Mata in which the Mantras begin with Ka. In Hâdi they begin with Ha. It is also called Hangsarâja. Kahâdi is formed by the union of Kâdi and Hâdi which is Uttarâmnâyagochara. Kulâr*n*ava which is Ûrddhvâmnâya is I have been told the highest Tantra in Kahâdi-mata.

The Tantras of the Kâdi class are according to the present Text nine in number and are according to the Manoramâ :— Sundarîh*ri*daya, Nityâ*sh*o*d*ashikâr*n*ava, (published in Vol. 56 of Ânandâshrama Sanskrit Texts) Chandrajnâna, Mât*ri*kâ, Sammohana, Vâmakeshvara, Bahurûpâ*sh*t*aka, Prastârachintâma*n*i, and Meruprastâra.

Bhâskararâya, the learned Commentator on various Tântrik and Aupani*sh*âdic texts, questions the accuracy of the Manoramâ on this point in his Setubandha which is a Commentary of his on the Nityâ*sh*o*d*ashikâr*n*ava. He there says that the Nityâ*sh*o*d*ashikâ is part of the Vâmakeshvara Tantra and the Sundarî or Yoginîh*ri*daya is a part of the former. The three therefore make one Tantra. He also says in the same Commentary that the Bahurûpâ*sh*t*aka is not one Tantra but eight named after the seven Mât*ri*s beginning with Brâhmî and Shivadûtî. I may here observe that if the Sammohana Tantra be counted as one of the nine it cannot be the Tantra of that name published by Rasika Mohana Chattopâdhyâya for that is a Vai*sh*n*ava Tantra and a fragment of a work consisting of 40,000 verses. A copy of another work of the same name was supplied to me from the collection of Mahâmahopâdhyâya Vindhyeshvarîprasâda Divedî and copies are said to be available in Nepal of this Tantra which is a Kâdi Tantra, and therefore it must be to this and not to the published Sammohana that the Manoramâ refers.

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The Kâdi Tantras give detailed injunctions touching the worship of Shakti in Her various forms: such worship being either gross (Sthûla) subtle (Sûks*h*ma) or supreme (Para). Naturally the Sâdhaka begins with the first and the ritual takes the Sâdhaka up to the highest. The aim and object is the practical realization of the truths of the Advaita Vedânta.

Tripurasundarî or Lalitâ has three aspects (Rûpa), Sthûla, Sûks*h*ma, Para. The ritual of Her worship is also of three kinds, Kâyika by body, Vâchika by speech and Mânasa by mind, also called Bâhyayâga, Antaryâga, and Bhâvanâ.

This Tantra gives all the three forms whereby the Sâdhaka is led by his Guru through ascending stages to Advaita Siddhi. The Guru is one with Âdyâ Shakti Vimarshamayî the cause of all. The ninefoldness of his body is seen in the nine apertures.

> Gururâdyâ bhavechchhakti*h* sâ vimarshamayî matâ
> Navatvang tasya dehasya randhratvenâvabhâsate

The nine Gurus are in the form of the nine apertures. The body of the Sâdhaka is the Shrîchakra which consists of nine Chakras. The object of worship of the Shrîchakra is the realisation of the inseparateness (Abhedabhâvanâ) of Jnâtâ which is Hotâ, of Jnâna which is Arghya and of Jneya which is Havi*h*.

> Jnâtâ svâtmâ bhavejjnânam arghyang jneyang havi*h* sthitam
> Shrîchakrapûjanang tes*h*âm ekîkara*n*am îritam.

The scheme of Sâdhanâ and the different parts of the Shrîchakra are explained in the Vâsanâ Pa*t*ala (Ch. XXXV) of this work. The Tripurâtâpinî Upanis*h*ad deals with Kâyika and Vâchika Karma and the Bhâvanopanis*h*ad with Bhâvanâ or Mânasa Karma. This last Upanis*h*ad summarises in the main the Vâsanâ Pa*t*ala of the Tantrarâja and begins with the Sûtra "Shrîguru*h* sarvakâra*n*abhûtâ shakti*h*" ending with "Bhâvanâparo jîvanmukto bhavati."

In order to follow the ritual of this work it is necessary to understand the Shrîyantra figured on the cover of this volume. This celebrated Yantra represents the human body and the whole universe and man (for what is in the former is in the latter and *vice versa*) as also the Shiva-Shakti Svarûpa or Âtmâ It is thus the symbol of the Devî as She is in Her own form (Svarûpa) and as She is in the form of the universe

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(Vishvâtmâ). The account here given is taken from the Text, which account agrees with that given in other Kâdi Tantras such as Yoginîh*ri*daya and Nityâ*shod*ashikâr*n*ava and with the Bhâvanopani*sh*ed which is an Upani*sh*ad of the Kâdimata.

The Yantra is composed of nine triangles and Chakras one within the other until the central point or Bindu is reached. In each of the nine Chakras the Devî is worshipped in its centre under one of Her nine names united with the Pâdukâ Mantra of seven letters. The nine triangles are four with points upwards that is the Shrîka*nth*as or Shiva element, and the five downward pointed triangles or Shivayuvatîs, the Shakti element. All are formed by the Mûlaprak*ri*ti of the Shiva-bindu, the ninth being the Mûlaprak*ri*ti, and the eight the Vik*ri*tis which in relation to their productions are Prak*ri*ti. The nine Chakras also represent S*rish*t*i (Creation) Sthiti (Maintenance) and Sanghâra, (Absorbtion) each set of three being formed of the combinations S*rish*t*i-S*rish*t*i, S*rish*t*i-Sthiti, S*rish*t*i-Sanghâra ; Sthiti-S*rish*t*i, Sthiti-Sthiti, Sthiti-Sanghâra ; Sanghâra-S*rish*t*i, Sanghâra-Sthiti, Sanghâra-Sanghâra. The object of the worship is, as the Bhâvanopani*sh*ad says (Sûtra 10), the realisation of the unity of Jnâtâ, Jnâna, Jneya (Jnât*ri*j*n*ânajneyânâmabhedabhâvanam) which is the aim and object of every Advaitin. The nine Chakras are (1) Bhûpura (2) sixteen petals (3) eight petals (4) first set of fourteen angles (5) second set of ten inner angles (6) third set of ten angles within these (7) fourth set of eight angles within these (8) three angles within these and (9) the point or Bindu. These are called (commencing with the first above named or outermost) Trailokyamohana, Sarvâshâparipûraka, Sarvasangk*sh*obha*n*a, Sarvasaubhâgyadâyaka, Sarvârthasâdhaka, Sarvarogahara, Sarvarak*sh*âkara, Sarvasiddhiprada and Sarvânandamaya.

There are two ways in which the Shrîyantra may be described. We may start from the outer Chakra and work inwards which is called Layakrama, or commence with the Bindu and work outwards. The latter which is called S*rish*t*i-krama, is here adopted. The central Bindu or the Supreme united Kâmeshvara and Kâmeshvarî is the Devî Tripurâ or Lalitâ Who is Âtmâ whether as Jîvâtmâ in bodies or as the bodiless Paramâtmâ. For Kâmeshvara is the Supreme Samvit without Upâdhi and Kâmeshvarî is His Shakti. This Bindu is in the innermost triangle or All-blissful (Sarvânandamaya) Chakra. The word Yoni in this worship does not mean the generative organ of a woman but means Kâra*n*am or Cause, the Womb of the Universe. This Bindu is threefold (Bindu-

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traya) one above being the face of the Devî and the two below Her Breasts. This is symbolism of worship in which in India as elsewhere anthropomorphic forms are employed, those forms being those seen by the worshippers of the race. More abstractedly the three Bindus are Sun, Moon and Fire ; not the luminaries or element so called but names given to the Prakâsha and Vimarsha aspects of the Parabindu differentiating to create the Universe, such aspects being again symbolised by the single and double Bindus the Anusvâra and Visarga breathings respectively. The worship of Lalitâ is a part of Shrîvidyâ. Lalitâ is also called the Âdyâ or Angginityâ Devatâ Who is Sat and Ânanda and Pur*n*â and around Her as Angga or Âvara*n*a Devatâs are the fifteen Nityâ Devatâs or Devîs representing the five Bhûtas with their fifteen Gu*n*as or (as one account goes) the three Gu*n*as Sattva, Rajas, Tamas.

The number '15' is got by dealing with each of the Bhûtas from their Sattva, Rajas, Tamas aspects or by addition of the Gu*n*as of the Bhûtas themselves. In the triangle surrounding the Devî are the nine Lords or Nâthas. These are the nine apertures which exist both in the cosmic and individual bodies namely the two Eyes and Mouth (Divyaugha) the two ears and Penis (Siddhaugha) and the two Nostrils and Anus (Mânavaugha).

Lalitâ is the Vimarsha Shakti of Prakâsha Shiva. Lalitâ is red ; for in the 28th Sutra of the Bhâvanopani*sh*ad it is said "Redness is the Vimarsha of all this (Lauhityam etasya sarvasya vimarsha*h*). By 'Sarvasya' is meant, as Bhâskararâya says in his commentary on the Bhâvanopanishad, Kâmeshvara, Lalitâ, and the Sâdhaka's self. Râga and redness are one. It is said that "One's Âtmâ is Devî Lalitâ Whose body is the universe (Vishvavigrahâ). Redness is Her Vimarsha and worship is the meditation on this." The Bindu is surrounded by a triangle or the Siddhiprada Chakra. At the corners of this triangle which is the Second Chakra are the Shaktis (distinct from the Nityâs of that name) Kâmeshvarî (to be distinguished both from Supreme Kâmeshvarî and the Nityâ Kâmeshvarî) Vajreshvarî and Bhagamâlinî who are Avyakta or Prak*ri*ti, Mahat the Cosmic Buddhi and Ahangkâra. The three corners are the Pî*th*as Kâmarûpa, Pûr*n*agiri, Jâlandhara. In the centre is Au*dd*îyâna Pîtha the Shrîpâdukâ Mantra being "Hûng, Shrîng, Samastâm Mûlavidyâm, Au*dd*îyânapî*th*e Shrîmahâtripurasundarî-Devî Shrîpâdukâm pûjayâmi Nama*h*." In the spaces outside this triangle are the five Tanmâtras which are the five arrows of

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Kâma, Manas, the sugar-cane bow of Kâma, Râga which is his noose and Dvesha which is his goad.

The third Chakra (Sarvarakshâkara) is composed of eight angles being the first eight angles formed by the intersection of the triangles other than that already described which are Vashinî, Kâmeshvarî, Mohinî, Vimalâ, Arunâ, Jayinî, Sarveshvarî and Kaulinî which are Devatâs of Cold (Shîta) Heat (Ushna) Happiness (Sukha) Pain (Duhkha) Desire (Ichchhâ) and Sattva, Rajas, Tamas. At this stage the Sâdhaka strives to control the Gunas and to be unaffected by the Dvandvas.

The fourth or Sarvarogahara Chakra is composed of ten angles presided over by the ten Shaktis Sarvajnâ, Sarvashaktipradâ, Sarvaishvaryyapradâ, Sarvajnânamayî, Sarvavyâdhivinâshinî, Sarvâdhârâ, Sarvapâpaharâ Sarvânandamayî, Sarvarakshâ, Sarvepsitaphalapradâ. These are the Devatâs of the functions of the vital fire (Vahnikalâ) which are Rechaka (elimination) Pâchaka (Digestion) Shoshaka (that which removes the Dosha of Jatharâgni) Dâhaka (burning) Plâvaka (flooding, that is, spreading of Rasa which helps Jatharâgni) Kshâraka (bile secreting) Udgâraka (belching), Kshobhaka (churning of the food) Jrimbhaka (yawning) Mohaka that which causes pain and fainting.

The fifth outer Chakra Sarvârthasâdhaka of ten angles is presided over by the Devîs Sarvasiddhipradâ, Sarvasampatpradâ, Sarvapriyangkarî, Sarvamangalakârinî, Sarvakâmapradâ, Sarvaduhkhavimochanî, Sarvamrityuprashamanî, Sarvavighnanivârinî, Sarvângasundarî, Sarvasaubhâgyadâyinî. These are the Devîs of the ten Prânas which are controlled by their worship.

The sixth Chakra (Sarvasaubhâgyadâyaka) has fourteen angles in which are the Shaktis Sarvasangkshobhinî, Sarvavidrâvinî, Sarvâkarshinî, Sarvâhlâdinî, Sarvasammohanî, Sarvastambhinî, Sarvajambhinî, Sarvavashangkarî, Sarvaranjanî, Sarvonmâdinî, Sarvârthasâdhanî, Sarvasampattipûranî, Sarvamantramayî, Sarvadvandvakshayangkarî, who are the Âdhidevatâs of the fourteen principal Nâdîs *viz.* : Alambushâ, Kuhû Vishvodarâ, Vâranâ, Hastijihvâ, Yashovatî, Payasvinî, Gândhârî, Pûshâ, Shangkhinî, Sarasvatî, Îdâ, Pinggalâ and Sushumnâ.

The seventh Chakra is the eight petalled Sarvasangshobhana Chakra which surrounds the circle in which the other

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triangles mentioned are placed. The Devîs here are Ananggakusumâ, Ananggamekhalâ, Ananggamadanâ, Ananggamadanâturâ, Ananggarekhâ, Ananggaveginî, Ananggamadanângkushâ, Ananggamâlinî, which are Devatâs of the Buddhi of speech (Vachana) grasping (Âdâna) walking (Gamana) excreting or rejecting (Visarga) pleasurable feeling (Ânanda) relinquishment (Hâna) concentration (Upâdâna) and detachment (Upek*sh*â).

Outside this again is a lotus of sixteen petals which is the Sarvâshâparipûraka Chakra. Here are sixteen Shaktis namely :— Kâmâkar*sh*a*n*î, Buddhyâkar*sh*a*n*î, Ahangkârâkar*sh*a*n*î, Shabdâkar*sh*a*n*î, Sparshâkar*sh*a*n*î, Rûpâkar*sh*a*n*î, Rasâkar*sh*a*n*î, Gandhâkar*sh*a*n*î, Chittâkar*sh*a*n*î, Dhairyâkar*sh*a*n*î, Sm*ri*tyâkar*sh*a*n*î, Nâmâkar*sh*a*n*î, Bîjâkar*sh*a*n*î, Âtmâkar*sh*a*n*î, Am*ri*tâkar*sh*a*n*î, Sharîrâkar*sh*a*n*î, who are Devatâs of the attainment of the object of desire by, in particular, the acquisition and strengthening (as regards the self) and the control (as regards others) of powers over Buddhi, Ahangkâra, Shabda (such as hearing at a distance) Sparsha, Rûpa, Rasa, Gandha, Chitta, stead-fastness, memory ; name (attraction by saying), growth, the subtle body, revivification, and the gross body. These Siddhis are acquired by worship in the Chakra.

Outside the sixteen petals in the surrounding space of the Bhûpura are (see Bhâvanopani*sh*ad S. 12) the ten Mudrâshaktis namely Sarvasang*sh*obhi*n*î, Sarvavidrâvi*n*î, Sarvâkar*sh*a*n*î, Sarvâveshakâri*n*î, Sarvonmâdinî, Mahângkushâ, Khecharî, Bîjamudrâ, Mahâyoni, and Trikha*nd*ikâ. The first nine Mudrâs belong to the nine Chakras of the Shrî-Yantra respectively, the tenth being above all. The nine Mudrâ Shaktis represent, that is are shaped into the form of, the nine Âdhâras other than the last which is above all. Bhâskararâya says : the nine Âdhâras are the six Chakras Mûlâdhâra and the rest, and the two Lotuses of a Thousand Petals and Lambikâgra, a centre approximately below the eyes and behind the nose.

Outside the sixteen petals are four circular lines containing three circular spaces. The outer circle is on the same level with the sixteen petalled, eight petalled, and first outer fourteen-angled Chakras and connected with these Chakras. The middle circle is on the level and connected with these Chakras. The middle circle is on the level and connected with the two sets of ten angles and the eight angles ; and the innermost circle is on the same level and connected with the inner Chakra of three angles.

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Outside these and on the outermost line of the Bhûpura are worshipped the ten Siddhis, A*n*imâ and the rest. These in the Manoramâ are said to be not different from (Abheda) Niyati and the nine Rasas. Four are at the doors, one at each; four at the corners, one at each, and one is above and one below. At the middle line the eight Mât*ri*kâs are worshipped, four at the doors and four at the corners. These are Brâhmî, Mâheshvarî, Kaumârî, Vai*sh*n*avî, Vârâhî, Indrâ*n*î, Châmu*nd*â, and Mahâlak*sh*mî, considered as constituted of Kâma (Kâmamaya) Krodha, Lobha, Moha, Mada, Mâtsaryya, Pâpa and Pû*n*ya. Brâhmî is conjoined with Kâma because She creates, Mâheshvarî with Krodha because She 'destroys,' Kaumâri with Lobha because, being youthful, She is full of longing, Vai*shn*avî with Moha because She fascinates the Universe by Her Moha, Vârâhî with Mada because the boar is an obstinate and proud animal ('pigheaded'), Indrâ*n*î with Mâtsaryya because Indra Her consort is a jealous Devatâ, Châmu*nd*â with Pâpa because by and through Her mediation injury is done, Lak*sh*mî with Pû*n*ya because She is benign and leads the Sâdhaka to all virtuous acts. On the inner line of the Bhûpura the ten Dikpâlas are worshipped, placed in the same way as the Siddhis. These Mudrâ Shaktis, Dikpâlas Mât*ri*kâs, and Siddhis constitute the ninth Chakra called Trailokyamohana. The Siddhis are first worshipped for self-protection during Sâdhanâ. The Mât*ri*kâs are worshipped to suppress all evil inclinations associated with each of their names and to gain virtue, and the Dikpâlas for protection of the Sâdhaka and his Sâdhanâ. The Bhûpura is that in which the whole Yantra is placed. The Tantrarâja says that after worship in manner enjoined let the Sâdhaka consider himself as like unto Devî (Svâtmânang tatsamang smaret) and one with Devî (Devyâtmâ). He is then happy.

Let us then consider the principle involved in this worship. Tântrik Sâdhana is based on a very profound knowledge of the principles of psychology. The object here is the realization of the unity of the Jîvâtmâ with the Mother or Devî. Now one may tell a Chela that this is the fact without anything more following from such mere instruction. The truth is not realised by mere oral instruction but by action following it. If the Chela were to call the statement in question the answer of the Guru would not be a mere philosophical argument though reasoning has its place, but a direction to do certain things with the statement that the achievement of them will produce both capacity for the actual knowledge required. How? No one can really know any spiritual truth except he personally

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experiences it. Until then it merely remains an instruction for the mind which, though based on Scriptural authority is evidence of a secondary character. What is sought is not a mere statement of fact however true it may be but that actual experience which it indicates and to which it leads. The mind must then be first prepared to fully receive and then realise the truth taught. Such preparation consists in placing before it successively and continuously the idea that every thing which exists in nature and therefore in the human body is, from the Devatâ aspect, a Shaktî. The universe is the Body of the Mother as the Lord of all. But all is Shaktî whether as the Mother in Her Supreme Self (Svarûpa) or in the form of every object in the universe. Matter is not something wholly apart from Spirit or God. It is an aspect assumed by Spirit. Further as "all this is Brahman" every single thing or person is Brahman in that particular form. The Brahman Svarûpa is pure Spirit and its Power or Shakti which manifests as the Universe is that same Spirit in material forms. But the matter also of these forms is Shakti for there is nothing but Shakti anywhere in anything which is apparent to us. Therefore Mind and Senses in their varying forms are each in their Devatâ aspect particular Shaktis, that is the whole Universe is informed by, and is the manifestation of, Spirit, but a particularly named Devatâ is that Spirit in the particular manifestation to which the name is given. Thus the Brahman or Shiva-Shakti is the name of the Universal Spirit. But Shakti in that aspect in which It exists at rest in the Mûlâdhâra as the static centre round which all the bodily forces revolve is called Ku*nd*alinî Devî. Shakti as the source of, and manifesting as, the vital functions is Prâ*n*ashakti and each again of these functions is a separate Shakti, that is the general Shakti manifesting Herself in that particular way. The Sâdhaka is taught to realise this in his worship. He looks upon each part of and function of his body as a Shakti or Devatâ, or more simply in earlier stages as presided over by a Devatâ (Adhi*shth*âtrî Devatâ). An elementary view is to regard, say, the Mind as something apart, over and governing which is a Devatâ or Shakti. The more experienced and correct view is that the Mind *is* Shakti, that is a particular manifestation of It. By continual and repeated practice in Chakra after Chakra everything thus become *divinised*. It is seen not as gross and so-called inert matter but as what it is, namely Brahman or Shakti, in that form. It is so seen because the Mind by constant and earnest association of the Divine with the Universe familiarises itself with, and then realises, the fact. Everything is thus a particular Shakti. The next step is to realise that all these

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particular Shaktis are, as it were, fragments of the one Power which is the Primordial Divine Power (Âdyâ shakti), and thirdly that the Sâdhaka himself both in his essential nature (Âtmâ or Spirit) and in his mind and body (particular aspects of Shakti) is one with that Supreme Shakti which is the end of all Vedântic monistic teaching (Advaitavâda) Sâ, ham "She I am." The Sâdhaka worships all forms as particular Shaktis. He is then led up from lower to higher forms of Shakti until he places before himself for worship the Supreme Power Who is both the Mother of all these particular Shaktis and Who appears in, and as, them. For there is nothing but the one Mother. As the human father is reborn in his son so the Mother Who creates the Universe Herself enters into it. She makes and is the form in which She in Her formless aspect abides. Thus to take the particular example under discussion the Sâdhaka in the outermost Chakra meditates (in connection with Devatâ) upon forms of sin and virtue, the emotions and then desire, the mind and senses, the Nâ*d*is, the vital airs and fires, the Manas, Tanmâtra, Râga, Dve*sh*a, Ahangkâra, Buddhi, Prak*ri*ti and the Bhûtas of which the Devîs are the fifteen Nityâs who are parts of the body (as indeed are all the rest) of the Supreme Shakti Tripurasundarî or Lalitâ Devî from Whom they emanate. The Devî as Kâmeshvarî is one with Kâmeshvara and the Sâdhaka thinks of himself as one with Devî. The Chhândogya Upani*sh*ad says that as one thinks so he becomes. Practice of the ritual transforms the mind itself and what is at first seen merely as external Yantra with lines, curves and petals becomes a pure mental state in the Sâdhaka himself. He too is a Shrî-Yantra and he realises himself as such. This realisation is not to be had by mere discussion (Vichâra) but by the practical methods of the spiritual discipline enjoined. In the same way (for the Tântrik methods are everywhere substantially the same though the forms vary) the Sâdhaka in the Buddhist Demchog (Mahâsukha) Tantra, which I am about to publish, meditates on the Ma*nd*ala of the Devatâ. He the Devatâ as method (Thabs or Upâya) which is compassion (Karu*n*â) is united with His spouse the Mahâyoginî Who is wisdom (Shesrab or Jnâna) which is the Void or Shûnyatâ. Around these "two in one" are Âvara*n*a Devatâs which form part of the Body of the Supreme Devatâ in whom by meditation they are merged and the Sâdhaka unites himself with them and Him according to the doctrines of the "not two" wisdom (Nyismed yeshes) that is Advaita. So also the object of worship of the Indian Shrî-Chakra is the realisation of the inseparateness of Jnâtâ which is Hotâ, of Jnâna which is Arghya, and of Jneya which is Havi*h*.

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The following is a short analysis of the Chapters of the work here published.

Chapter I. This begins with a prayer followed by a request made by Devî of Shiva that He should declare to Her an independent Tantra of the sixteen Nityâ Devatâs, because the nine then existing Tantras, through their interdependence, were the cause of confusion. That is none of these Tantras were complete and Devî wished to have a Tantra which should be all-inclusive. There would then be no necessity to have recourse to any other. Shiva in reply gives the meaning of Kâdi, a summary of the contents of the Tantra, the marks of the right Guru and Shi*sh*ya, the mode of worshipping the Guru and the manner of selection of a Mantra, though He adds that this is not necessary in the case of Mantras of the Nityâs. Vv. 68-71 speak of the men who are qualified to gain Siddhi. V.72 defines the terms Yoga, Pallava, Sampu*t*a, Grathana, and Vidarbha as applied to Japa of Mantra. This is followed by nine verses enumerating twenty-five defects (Do*sh*a) of Mantras which it is the duty of the Guru to remove before giving the Mantra to the disciple. Vv. 82, 83 state the duty of the Guru to be to teach the disciple the making of the Yonimudrâ and to give him Vîryyayojanâ of Mantra. This means imparting to the disciple the power (Vîryya) of the Mantra: a process which is given in some detail in Ch. XXXV but can be only fully learnt of the Guru. The latter should (the verses continue) protect the disciple and teach him the meaning of the first and last letters of the Mât*ri*kâs. Without this the letters are like the autumn clouds which come and go without fruit of useful rain. V 84 says that the knowledge of this is Ahangk*ri*ti, from which Ahangkâra man becomes like unto Shiva (Matsamo jâyate nara*h*). Ahangk*ri*ti or Ahangkâra literally means the making of or realization of "I". The union of A the first letter and Ha the last letter makes Aham = I, which contains within it all the letters of the alphabet and is therefore in the terms of Mantra the full expression of the Self. The union of the first and last letters of the Mât*ri*kâ is Tâdâtmya-siddhi the receptacle of the sense of all Mantras. Through it is realised the identity of the Sâdhaka with the Mât*ri*kâ and the Devatâs who are the Artha thereof. VV. 96-100 contain the following :—

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HYMN TO THE GURU.

Obeisance to Thee Oh Lord Oh Bhagavân
Thou art Shiva Whose nature is auspicious (Shiva)
It is Thou who hast devised the various modes
Whereby knowledge (Vidyâ) descends.
Thou art ever nine
Thy form is of nine aspects
Thou art the Sun which dispels the darkness of
ignorance
Thou art free (Svatantra) and Massive Consciousness
(Chidghana)
Mercy is Thy form
And Thou art all good (Shivâtmâ)
Thou art the support of the devotee
And the being of all that are
Thou art the Viveka of the Vivekins
And the Vimarsha of the Vimarshins (1)
Thou art the revelation of all revelations
And the Jnâna of all Jnânins
I bow to Thee as in front of me, as on either side of me
As behind me, as below me, and as above me
Grant me this that Thou hast Thy abode ever in my
mind.

Chapter II. This deals with the Ma*nd*ala of the nine Nâthas or Lords who are enumerated in vv. 2-5. The Divyaugha (two ears and mouth) are Prakâshânanda, Vimarshânanda and Ânandânanda. The Siddhaugha (eyes and penis) are Shrî Jnânânanda, Shri Satyânanda and Shrî Pûr*n*ânanda. The Mânavaugha (two nostrils and anus) are Svabhâva, Pratibha and Subhaga. The first class ever abide with Shiva (Madantike nityam) the second both near Him and on earth (Bhûmâvihâpi cha) and the third on earth (Bhûmâveva satatang nivasanti). They are all Shiva (Madâtmaka) in varying aspect. By their help the Kâdishakti Who is inseparate from Shiva revealed the fullness of the Tantrashâstra on earth in the K*ri*ta Yuga. They are described as beautiful forms having two arms, two eyes, smiling and of gracious mien, making with their hands the gestures (Mudrâ) of granting favours and dispelling fear. So they should be worshipped in their respective Ma*nd*alas (v. 8).

(1) That is the knowledge of the difference of the "I" and "This" (Ahantâ and Idantâ) and of the manner in which they are yet one. Vimarsha is the object and Vimarshin is the "I" which perceives it.

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VV. 12-16 give the Pâdukâ mantra of seven letters. Then follow the names of sixteen letters of the nine Nâthas who are one with the sixteen Nityâ Devatâs (*Shod*ashanityâtmâ). Instructions follow for the drawing of the Ma*nd*ala and worship of the Guru. Vv. 37-38 state the length of time a disciple should be tested before initiation is given to him. Vv. 39-43 speak of the three modes of Prati*shth*â (placing of the Devî) which may be in the Chakra (that is the Lalitârchâchakra), in the disciple, or in the image of Devî: as also of the time when this should be done. It is the Siddhâtmâ (*i.e.* Tattvavit) and not the man proud of his knowledge (Jnânagarbita) who should do this. He who performs it without the permission of his Guru either in ignorance or prompted by hope of gain goes with wife and child to Hell. Vv. 44-51 speak of the Prati*shth*â of the Shrîchakra and other connected rites. (The above are followed by 25 verses which occur in one of the Texts but are not noticed or commented upon by the Manoramâ. These have not been numbered). Vv. 52-57 lay down the rules for instructing a good disciple. Fifteen verses beginning with v. 58 describe two kinds of Abhi*sh*eka and their respective merits. In these nine gems are put into medicated water of one Khâri (=4096 pala) namely ruby (Padmarâga) pearl (Muktâ) coral (Pravâla) cat's-eye (Vaiduryya) topaz (Pu*sh*parâja) diamond (Vajra) sapphire (Nîla) cow's fat stone called Gomeda, emerald (Marakata). These gems represent the nine component parts of the human body namely, chyle (Rasa) flesh (Mângsa) skin (Tvak) blood (Rudhira) semen (Shukra) marrow (Majjâ) bone (Asthi) fat (Meda). Vv. 73-74 enjoin that daily worship be performed thrice (Sandhyâtraya-bhajana) and speak of Kâmya-nyâsavidhi. Vv. 75-79 prescribe the auspicious periods for Abhi*sh*eka, and the following four verses the worship of the Guru and other rites. Vv. 84-85 give the articles to be used in the making of the Guru Ma*nd*ala. Vv. 88-98 contain a Stotra of Mât*ri*kâ Devî which also occurs in Chapter I of the Nityâ-*shod*ashikâr*n*ava. In its interpretation of this Stotra the Manoramâ follows the Kashmir School. Bhâskararâya differs from it in some particulars.

Chapter III. From the Sâdhaka's standpoint this is of great importance for it gives the Mantras of the sixteen Nityâs. These are Âdyâ or Angginityâ Devatâ and the other fifteen or Anggas are described by Bhâskararâya as like unto, and rays of, the Âdyâ Nityâ Herself. She alone is united with Kâmeshvara, in this differing from the remaining Nityâs, who in other respects resemble Her (see p. 25 Nityâ*shod*ashikâr*n*ava). Kâmeshvara is defined in the 26th Sûtra of Bhâvanopani*sh*ad

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as 'Nirupâdhika-sangvideva Kâmeshvara*h*,' that is Samvit without Upâdhis; and Lalitâ as the supreme Kâmeshvarî is 'Sadânandapûr*na**h* svâtmaiva paradevatâ Lalitâ,' that is one's self is Pûr*n*a, Sat and Ânanda (ib 27). She is in the centre of the Shrî Yantra which is Sarvânandamaya. The Mantra of Âdyâ Nityâ is (vv. 3-5) H*ri*t (=S) Prâ*n*a (=K) Ilâ (=L) Hangsa (=H) Dâha (=R) Vahni (=Î) Khang (=Bindu). H can be placed in the beginning, middle or end. By changing its position the other Mantras are obtained. H at the end is appropriate for Mukti and elsewhere for prosperity (Sampat). The Mantras of the other Nityâs are given in vv. 6-72.

Âdyâ Nityâ is Vimarsha Shakti that is the Shakti of Prakâsha Shiva. Shiva is Prakâsha and Vimarsha Shakti is in the language of the Kâmakalâvilâsa "the pure mirror in which He reflects Himself." (Pratiphalati vimarshadarpa*n*e vishade). It is in this mirror which is another aspect of Himself that He knows Himself as the universe. It is this supreme "I" (Parâhantâ) which is the seed of all multiple world experience. According to this Tantra, the Âdyâ Nityâ or Vimarsha Shakti becomes fivefold in the Bhûtas, ether, air, fire, water, earth, and by association of each of these with the three Gu*n*as, there are the fifteen Nityâs which are rayed forth from Her (Ekaikagu*n*ab*ri*ddhyâ tu tithisangkhyâtvamâgatâ). The number 15 is also got in another way that is by Vyavakara*n*a or arithmetical progression of the number of the Gu*n*as of the five Bhûtas, Âkâsha having one, Vâyu two, and so on until we get to P*ri*thivî which has five. The addition of these gu*n*as makes fifteen. In the Subhagodaya it is said that the fifteen minor Nityâs are the Kalâs of the fifteen Tithis beginning with Pratipat of the light half of the lunar month and ending with the Pûr*n*imâ and the sixteenth that is Âdyâ is Sachchidânandarûpi*n*î. The 33rd Sûtra of the Bhâvanopani*sh*ad says "Panchadashatithirûpe*n*a kâlasya pari*n*âmâvalokanam." Bhâskarâya in his commentary on this Sûtra says that the Prapancha or Universe is of three kinds, Kâla (Time) and De*sh*a (Space) and that which is the union of both. "Realising the evolution of time through the fifteen letters" is thus the dissolution of the external world in one's Âtmâ, as is shown in Ch. XXXV of the present work.

Tithirûpe*n*a kâlasya pari*n*âmâvalokanam
Nityâ*h* panchadashaitâ*h* syur iti proktâscha vâsanâ*h*

Verses 73-87 give the Mantras of Vârâhî and verse 88 the five names of Varâhî which are Vârâhî, Panchamî, Vishvavijayâ

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Bhadrakaumadî and Vârtâlî. In vv. 89-93 is found the Mantra of Kurukullâ.

Vârâhî is fatherhood (Pit*ri*rûpâ) and Kurukullâ is motherhood. They are outside the Nityâs and a Chapter is devoted to them.

Bhâvanopani*sh*ad says (5) :—

" Vârâhî pit*ri*rûpî kurukullâvalî devatâ mâtâ"; and this Tantra says :

Balidevya*h* svamâyâ*h* syu*h* panchamî janakâtmikâ
Kurukullâ bhaven mâtâ purus*h*ârthâstu sâgarâ*h*

Panchamî here mentioned is Vârâhî who is Janakâtmikâ and Kurukullâ is mother. Though Vârâhî is female she is yet Pit*ri*-rûpâ Her aspect being male (Pungrûpâ). She is the Devatâ of Bone Asthi) which a child gets from its father and Kurukullâ is the Devatâ of flesh (Mângsa) which it receives from its mother.

Vv. 94-95 give the Prapanchayâga Mantra and v. 96 the Mantras of each of the five Bhûta.

Chapter IV. This and the two following Chapters deal with the rites relating to the Âdyâ Nityâ Lalitâ. The Compiler of the Catalogue of Mss in Nepal seems to have been insufficiently acquainted with the Mss he described. Thus he incorrectly says that the third Chapter is devoted to this subject. In his summary of the sixteen Nityâs he leaves out three of them (namely Vahnivâsinî, Sarvamangalâ, and Jvâlâmâlinî and wrongly includes Vârâhî and Kurukullâ amongst the Nityâs and repeats the name of Nityâ twice as the first and eleventh. He makes no mention of the Shrîchakra the important part of this work nor deals with the XXXVth Chapter which gives its philosophy. He states, in some cases incorrectly, the names of the nine Nâthas on the authority of the late Librarian, Nepal Darbar though the names are correctly given in the Ms. described. He confuses the nine Nâthas here described with Âdinâtha, Ka*nth*anâtha and other recognised Avatâras of Shiva.

The fourth Chapter begins with Karashuddhividyâ, *Sh*a*d*a-ngganyâsavidyâ Devyâtmâsanavidyâ, Chakrâsanavidyâ, Sarva-mantrâsanavidyâ, Sâdhyasiddhâsanavidyâ, Âvâhanavidyâ.

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Some of the rites such as *Shad*anggganyâsa are common to all the Nityâs. Vv. 14-20 give the names of eight Shaktis namely, Vashinî, Kâmeshvarî, Mohinî, Vimalâ, Aru*n*â, Jayinî, Sarveshvarî and Kaulinî as also their Mantras and Nyâsakrama the performance of which renders the Sâdhaka Devyâtmaka. These eight Shaktis represent cold (Shîta) heat (U*shn*a) pleasure (Sukha) pain (Du*h*kha) desire (Ichchhâ) and the three Gu*n*as Sattva, Rajas and Tamas. The places in which Nyâsa is done with these Shaktis are given in v. 21. Cf. Bhâvanopani*sh*ad Sûtra 20. Vv. 22-25 give the Bîja Mantras of the nine Mudrâs. Cf. Âdhâranavakam mudrâshaktaya*h* in Bhâvanopani*sh*ad 12. Vv. 30, 31 enumerate twenty Mudrâs. They are Âvâhanî, Sthâpanî, Sannirodhanî, Avagu*nth*anî, Sannidhâpanî, Heti, (*i. e.* the four Mudrâs Vâ*n*a, Dhanu*h*, Pâsha, Angkusha) Namaskriyâ, Sangk*sh*obha*n*î, Drâvi*n*î, Âkar*sh*a*n*î, Vashyâ, Unmâdanî, Mahângkushâ, Khecharî, Bîja, Yoni, and Shaktyutthâpanî also called Trikha*nd*â. Heti above described is fourfold as the five Arrows (Vâ*n*a) Bow (Dhanu*h*) Noose (Pâsha) and Goad (Angkusha). The five arrows are the five Tanmâtras. The Mind as Manas is the Bow of Sugarcane. Attachment to objects is bondage or the noose (Râgâ*h* pâshâ*h*) and Aversion to objects is the goad (Dve*sh*o'ngkusha*h*). See Bhâvanopani*sh*ad 21-24. Vv. 34-54 describe the Mudrâs which in vv. 55-59 are said to be of three kinds, Sthûla, Sûk*sh*ma, Para, according as they are made with the hands or body, thought of in Mantras, and understood as they really are (Tattvarûpe*n*a). The last ten Mudrâs are alluded to in the Sûtra cited. Trikha*nd*â or Shaktyutthâpanî is so called because it cuts the three which are Jnâtâ, Jnâna, Jneya from the Sangsâra (Tribhi*h* jnât*ri*jnânajneyâtmabhi*h* sangsârakha*nd*anât). This is the Mudrâ by which Lalitâ is invoked (Lalitâvahâ). V. 58 defines Mudrâ (Mudang râtîti Mudrâ) as that which causes pleasure (to the Devatâ). The least little mistake it says might produce displeasure where pleasure was intended. The meaning of the Sûtra in the Bhâvanopani*sh*ad is that the last ten Mudrâs are associated with (Abheda) nine Âdhâras namely the six Chakras beginning with Mûlâdhâra, the Lambikâgra and two lotuses of a thousand petals one of which is in the head and the other below the Mûlâdhâra, the tenth being the collectivity of all these.

Vv. 60, 61 speak of the five kinds of Arghyapâtra.

Lalitâ should be meditated upon as being red in colour. In the 28th Sûtra of Bhâvanopani*sh*ad it is said "Redness is the Vimarsha of all this" (Lauhityametasya sarvasya vimarsha*h*). Bhâskararâya says that by "of all" (Sarvasya) is meant Kâm-

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eshvara, Lalitâ, and the Sâdhaka's self. The Vimarsha of these is the redness of the Devî Who is object of worship. This is so because of the welding (Âtmanyanurâgât) of these three in one, and this attachment (Râga) or welding and Redness (Lauhitya) are one (see also Ch. XXXV) Cf. "One's Âtmâ is the Devatâ Lalitâ Whose body is the universe (Vishvavigrahâ). Redness is Her Vimarsha (as mere Prakâsha She is white and redness indicates Ichchhâ and Rajas) and worship is the Meditation on this". She is of blissful mien, carries in Her hands arrows, bow, noose and goad. She is seated and united with Kâmarâja and is surrounded by Shaktis. These are of the same colour, are decked in the same ornaments and carry the same weapons but are not (as Lalitâ is) united with Kâmarâjâ.

Vv. 66-71 enumerate the eighteen Shaktis who should be worshipped in the first or Trailokyamohana Chakra. These again are divided into two groups. The first of ten beginning with A*n*imâ and the second of eight begins with Brâhmî. The places of worship are given in Chapters I and VIII of Nityâ*sh*o*d*ashikâr*n*ava (See also Bhâvanopani*sh*ad S. 11 and Ch. XXV of this book). The first group of ten are associated with Niyati and the nine Rasa beginning with Sh*ri*nggâra, and the second group of eight represent Kâma, Krodha, Lobha, Moha, Mada, Mâtsaryya, Pû*n*ya and Pâpa. (See Bhâvanopani*sh*ad S. 11).

Vv. 72, 73 name the Shaktis to be worshipped on the sixteen petalled lotus. These are Kâmâkar*sh*i*n*î and others. These Shaktis are Adhidevatâs of Earth (P*ri*thivî) Water (Ap) Fire (Tejas) Air (Vâyu) Ether (Âkâsha) Hearing (Shrotra) Touch (Tvak) Sight (Chak*sh*u), Taste (Jihvâ) Smell (Ghrâ*n*a) Speech (Vâk) Feet (Pâda) Hands (Pâ*n*i) Anus (Pâyu) Genitals (Upastha). There is then Manovikâra which some read as applying to all sixteen and others to Manas alone. The sixteen (See Bhâvanopani*sh*ad) are enumerated not only in the Tantrarâja but in the Nityâ*sh*o*d*ashikâr*n*ava, Yoginîh*ri*daya and other works.

Vv. 75, 76 give the names of the eight Shaktis to be worshipped on the petals of the eight-petalled lotus (third Chakra). They are Ananggakusumâ and others. These are the Buddhi of Speech (Vachana), Taking (Âdâna), Motion (Gamana) Elimination (Visarga), Bliss (Ânanda) relinquishment (Hâna), concentration (Upâdâna) and Detachment (Upek*sh*â) (See Ch. XXXV) Bhâ Up. 14 Nityâ*sh*o*d*asikâr*n*ava I 177-178 VIII 140-143).

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The fourteen Shaktis to be worshipped in the Saubhâgya-dâyaka Chakra of fourteen angles are given in vv. 77-79. They are Sarvasangkshobhinî and others. They are the Devîs of the fourteen Nâdîs (See Ch. XXXV Bhâ, Up. 15).

Vv. 80-83 give the ten Shaktis Sarvasiddhipradâ and others to be worshipped in the Dashâra called Sarvârthasâdhana. These are the Devatâs of the ten "airs" in the body, Prâna and the rest (Ch. XXXV Bha. Up. 16-18) Nityâshodashikârnava I. 184-186, VIII 151-155. The first five belong to the Pentad commencing with Prâna and the second to that commencing with Nâga.

Vv. 84-86 name ten Shaktis to be worshipped in the inner Dashâra called Sarvarogahara. These are Sarvajnâ and others and the Kalâs of fire. These are Rechaka Pâchaka Shoshaka, Dâhaka, Plâvaka, Kshâraka, Udgâraka, Kshobhaka, Jrimbhaka, and Mohaka. Some say that the vital fire is tenfold because it is in the seven Dhâtus and the three Dosha. (See Introduction Prapanchasâra Tantra vol. III Tantrik Texts Ed. A. Avalon); but this is not apparently so according to the Tantrarâja (See Ch. XXXV also Bhâ, Up. 19). Nityâshodashikârnava 187-190 VIII 156-159 Yoginîhridaya III.

V. 87 gives the Mantra and rules of worship of the eight Shaktis Vashinî and others to be worshipped in the eight angles (Ashtâra) or Sarvarakshâkara Chakra. These, though not named in this Chapter, are Vashinî, Kâmeshî, Modinî, Vimalâ, Arunâ, Jayinî, Sarveshî, and Kaulinî (vv. 14-20). Between this Chakra and the next which is a triangle called Sarvasiddhimaya are worshipped the arrows, the bow, the noose and the goad representing the Tanmâtras, Manas, Râga and Dvesha. The second line of v. 89 gives the place of worship of the nine Nâthas at the back of the Devî (Devyâh prishthatah) in the inner triangle. V. 90 says that inasmuch as the Devî in the centre manifests Herself in sixteen different forms (Shodashâkâratah sthitâ), the other fifteen should be worshipped in Her body (Tasyâh tanau). The three Shaktis Kâmeshvarî, Vajreshvarî, and Bhagamâlinî are to be worshipped in the three corners beginning with the western, that is lower, angle and going round on the right. That is wherever the Sâdhaka faces is regarded as the east. Therefore the lower point of the triangle is the west. These are not the Nityâs so called but Âvarana Devatâs bearing the same name. These three corners are the Pîthas Kâmrûpa, Pûrnagiri, and Jâlandhara. These Shaktis are Avyakta, Mahat and Ahangkâra that is Prakriti, the cosmic

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Buddhi and Ahangkâra (See Bhâvanopanis*h*ad 25) Then the Devî should be worshipped in the middle that is in the middle of the ninth Chakra which is Au*dd*yânapît*h*a. This is the Sthûlapûja. Her Pâdukâ Mantra is "Hrîng Shrîng Samastâm mûlavidyâm au*dd*yânapît*h*e shrîmahâtripurasundarî-devîshrî-pâdukâm pûjayâmi". In each of the nine Chakras the Devî is worshipped in the centre under one of Her nine names (given in the following Chapter vv. 14-15) united with the Pâdukâ Mantra of seven letters.

Her worship again is of three kinds :—Sthûla (as where She is thought of as red) Sûks*h*ma (in the mantra-body or mantra-tanu) and Para when the Pûjâ and the fruit thereof is offered to Her. The Sthûla worship is Samastavidyâ, the Sûks*h*ma worship in the form of the letters is Nâmarûpavidyâ and the Para worship is Arpa*n*a vidyâ.

Vv. 98-100 speak of Meditation on the identity of Guru, Devatâ and Mantra which (says the Manoramâ) is very secret (Rahasya) and should not be disclosed and is only to be learnt from the Guru. The highest (Turîya) form of the Devî is the three Bindus (Bindutraya) which are also the form of the fourth vowel. This Chakra has one Bindu above and two below. The former is the face and the two below are the breasts and the lines of the fourth vowel (I) are Her lower limbs. By meditation on these the Sâdhaka becomes one (Tadâtmaka) with Devî.

Chapter V. This continues the worship of Lalitâ. After worshipping Her in manner enjoined the Sâdhaka considers himself as the Devî (Svâtmânang tatsamang smaret : and one with Devî (Devyâtmâ). He is then happy (v. 5).

There are nine Chakras which Bhâskararâya (p. 40) says fall under three heads *Srishti*, Sthiti and Sanghâra, creation, maintenance and withdrawal. The first three (1, 2, 3,) are *Srishti* of which the first is *Srishti*-*srishti*, the second *Srishti*-sthiti the third *Srish*ti-sanghâra. The second group of three (4, 5, 6) of the nine are Sthiti of which the first is Sthiti-*srishti*, the second Sthiti-sthiti and the third Sthiti-sanghâra. The last group of three (7,8,9) of the nine are Sanghâra of which the first is Sanghâra-*Srishti* the second Sanghâra-Sthiti and the third Sanghâra-Sanghâra. In the Tantrântara Tantra these three primary groups are called Moon (Soma or *Srishti*) Sun (Sûryya or Sthiti) and Fire (Anala or Sanghâra). The names of the nine Chakras are (1) Trailokya-mohana (*Srishti*-*Srishti*), (2) Sarvâ-

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shâ-paripûraka (S*rishti*-Sthiti), (3) Sarvasangksh*obhana*(S*rishti*-Sanghâra), (4) Sarvasaubhâgyadâyaka (Sthiti-S*rishti*), (5) Sarvârthasâdhaka (Sthiti-Sthiti), (6) Sarvarogahara (Sthiti-Sanghâra), (7) Sarvaraksh*â*-kara (Sanghâra-S*rishti*), (8) Sarvasiddhiprada (Sanghâra-Sthiti), (9) Sarvânandamaya (Sanghâra-Sanghâra). This last is the place of the Central Bindu and is Shivâtmaka (vv. 9 and 10). The Yoginîs in these Chakras are (1) Praka*t*â (2) Guptâ (3) Guptatarâ (4) Sampradâyâ (5) Kulakaulâ (6) Nigarbhâ (7) Rahasyâ (8) Parâpararahasyâ (9) Atirahasyâ. These are in the Middle of the Chakras and are gross forms (Sthûlavigrahâ) being the covering (Âvara*n*a) of the Sûksh*m*a or Mantra form. The Para is unconditioned by time or space and is immanent in the last. The nine names of the Devî are Tripurâ, Tripureshî, Tripurasundarî, Tripuravâsinî, Tripurashrî, Tripuramâlinî, Tripurasiddhâ, Tripurâmbâ, and Mahâtripurasundarî (v. 14). In each of these nine forms the Devî is worshipped in the nine different Chakras with the prescribed Mantra (v. 15). Vv. 17, 18 say that as soon as the Sâdhaka rises from his sleep in the early morning he should think of himself as Tripurâ (Tripurâtmânam) and meditate on Her lustrous Light form (Jyotîrûpa) in the head.

Vv. 19-21 enjoin that during worship the Sâdhaka should wear a red cloth, smear himself with red sandal, wear red garlands and red ornaments. He should be in a pleasant frame of mind, scented with camphor. He should sit in Padmâsana facing East and keep himself and his vital airs (Prâ*n*â*h*) under control.

Vv. 23-25 enjoin the worship of the nine gems, the garden of Kalpa trees (Kalpakodyâna) the six seasons, the senses, which are compared to horses and the objects of the senses which are likened to elephants. V. 26 also refers to the nine gems. In this connection may be noted Bhâvanopani*sh*ad (6-8) which says that the body is the island of nine gems (Deho navaratnadvîpa*h*) which are Pu*sh*parâga (topaz) Nîla (sapphire) Vaidûrya (catseye) Vidruma (coral) Mauktika (pearl) Marakata (emerald) Vajra (diamond) Gomeda, Padmarâga (ruby). Tvagâdisaptadhaturomasangyukta*h*: These gems in the body are Tvak (touch) the seven Dhâtus namely Rasa (chyle) Mângsa (flesh) Rudhira (blood) Shukra (semen) Majjâ (marrow) Asthi (bone) and Meda (fat) together with Roma (hair). Time is divided into nine parts *viz.* Gha*t*ikâ (24 minutes) Yâma (3 hours) Ahorâtra (day and night) Vâra (day of a week) Tithi (lunar day) Paksha (lunar fortnight) Mâsa (solar month) *Ri*tu (season or two months) and Abda (year).

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The principal Mudrâs beginning with Sangks*h*obhi*n*î are nine. The Mât*ri*kâs are divided into nine groups. There are nine Gurus. The Tattvas are nine (obtained by combinations of Jnât*ri*, Jnâna, Jneya). The planets are nine as are also the Dhâtus (Tvak, As*ri*k, etc.) V. 47 speaks of the worship of the arrows (Vâ*n*a) bow (Châpa) noose (Pâsha) and goad (Angkusha). The arrows are either Sthûla, Sûks*h*ma or Para. As being the first they are made of flowers, as being second they are in the form of Mantra (Mantrâtmâna*h*) and as Para they are (as described in the Chapter dealing with Vâsanâ) the five Tanmâtras. As Sthûla they are of the following flowers, Lotus (Kamala) Red Night-Lotus (Rakta kairava) water lily (Kalhâra) blue lotus (Indîvara) and mango flower (Sahakâraja). The Bow, Noose and Goad are similarly Sthûla, Sûks*h*ma and Para.

The bow is sugarcane (Sthûla), made of Mantra, and the Manas. The noose and the goad are of material, or Mantra form, and their Para form is Râga (desire : noose) and Dves*h*a (hostility : goad).

Then follows description of the Nityapûjâ.

Vv. 78-79 direct that when doing Purashchâra*n*a the company of an unbeliever (Nâstika) should be avoided and vv. 79-80 enjoin the avoidance of desire for, or decrying, the land, house and wife of another, and being angry with and beating women even if they be wicked.

In v. 81 it is said that in the Vâsanâ Chapter (XXXV) the signs which indicate the attainment of the state of a Siddha are given ; the following indicate that a man is moving to that state ; dreams of association with women, or of riding on an elephant, of enjoyment in a palatial house or on a mountain top, the seeing of kings, procession of elephants, singing and dancing of women in dream, the seeing of festivals in dream, the seeing and taking of wine and meat in dream. Some other signs are mentioned which indicate that a man is straying from the path of Siddhi *viz.* Seeing black soldiers, beating, smearing of oil (which is not done by Brahmachârîs), sexual connection with others' wives, state of anarchy, fear of fire, air, water, death of a friend, slighting a Guru, accumulation of wealth, disease and worshipping with other mantras than the Sâdhaka's own.

He (v. 88) who does Japa without knowing Kûrmasthiti not only fails to get the fruit thereof but he meets with destruction. Therefore should Kûrma be first known. Kûrma is of four

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kinds namely firstly Para Kûrma. This which is steady (Sthira) and extends to 50 Koṭi (500,000,000) of Yojanas (between 8 and 9 miles) supports Pṛithivî. The others are Deshagata, Grâmaga and Gṛihaga. That is just as the Supreme Tortoise supports the whole universe, the others support particular countries, villages, and dwellings.

Chapter VI. Naimittika and Kâmya Pûjâ are here dealt with; the first in verses 1-32. Here the rites are described which are to be performed from Chaitra to Fâlguna. The *Shaṭ*karma of those devoted to Naimittika rites are Yantra, Homa, Kṛiyâ, Dhyâna, Yoga and Tarpaṇa which are described in the rest of the Chapter. The six Kâmya Karmas are Rakshâ, Shânti, Jaya, Lâbha, Nigraha and Nidhana, *i.e.*, protection and peace giving, victory and gain giving, punishing and destruction (v. 35). For the first worship should be done in the Bhûpura; for the second in the Vârimaṇḍala, for the third in the Dahanâgâra, for the fourth in the Anilamanṇḍala and for the fifth and sixth in the Vyomamaṇḍala (v. 37). Onward to v. 51 details are given of worship in the five Bhûta Maṇḍalas as regards the appropriate season, month, letter, day of the week and the articles of worship. Then follow the fruits gained by worship in different parts of the Shrîchakra (vv. 52-57); how to control Apsarâ and Yakshiṇî (vv. 58-70); worship productive of knowledge of past, present and future (vv. 73-74) worship to gain four kinds of proficiency (Pâṇḍitya) (vv. 75-77) which (according to the Manoramâ) are Vâditva, Kavitva, Vâgmitva and Vyâkhyâtṛitva or the power to speak clearly, literary ability, eloquence, and power of explanation. Then follows worship for the avoidance of all ailments (vv. 78-80); the names of the seven articles for making Shrîchakra, to wit, saffron, vermilion, red ochre (Gairika) Lac, red lead (Darada) and sandal both red and white (v. 78). Each of verses 93-98 give a different form of worship (Bhajana) and v. 99 states the final aim of worship namely the realisation of the unity of the Devî, the self, Chakra, the Devatâs therein and the surrounding Shaktis.

Chapter VII. This is devoted to the second Nityâ, Kâmeshvarî who (III. v 8) is fulfiller of Desire (Kâmadâ). After speaking of Nyâsa-krama (in vv. 3-6) verses 8-10 give the following Dhyâna of this Devî. She is (lustrous red) like ten million rising suns, wears a bright crown of rubies and is adorned with throat ornament (Graiveya), necklaces, waistchains and rings on Her hands and feet. Her ornaments are set with gems. Her raiment is red. She is six-armed and three-eyed and carries the crescent (Kalâ) of the Moon on Her head. Her

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face is lit up with a soft smile and Her eyes are merciful. She is in Her Chakra or Yantra which is on a lotus. She carries in Her hands a bow of sugarcane, arrows of flowers, noose and goad and a cup made of gems filled with nectar. She makes the gesture granting boons. The five arrows are to be worshipped in each of the petals of the five petalled lotus which is Kâmeshvarî's Yantra. Their names are Madana, Unmâdana, Dipana, Mohana and Sho*sh*a*n*a the five effects of desire, longing maddening, kindling, enchanting, wasting (v. 13). The eight Shaktis in the eight petalled lotus are Ananggakusumâ; Ananggamekhalâ, Ananggamadanâ, Ananggamadanâturâ, Madaveginî, Bhuvanapâlâ, Shashirekhâ, Gaga*n*arekhâ (vv. 14-15). In the lotus of sixteen petals the following Shaktis are to be worshipped :— Shraddhâ, Prîti, Rati, Dh*ri*ti, Kânti, Manoramâ, Manoharâ, Manorathâ, Madanonmâdinî, Mohinî, Dîpanî, Sho*sh*a*n*î, Vashangkarî, Sinjinî, Subhagâ, Priyadarshanâ. Each of these is to be worshipped with one of the vowels before Her name (vv. 16-18) In the outer lotus of sixteen petals sixteen Kalâs of the Mooon are to be worshipped. These are Pû*sh*â, Âveshâ, Shrimanasâ, Rati, Prîti, Dh*ri*ti, Buddhi, Saumyâ, Marîchi, Angshumâlinî, Shashinî, Anggirâ, Chhâyâ, Sampûr*n*ama*n*d*alâ, Tu*sh*t*i, Am*ri*tâ (vv. 19-20). In the corners of the outer Hexagon is worshiped *D*âkinî and others (v. 21). Outside this and round the square Ba*t*uka Ga*n*apa, Durgâ and K*sh*etresha should be worshipped. The Supreme Devî first created the five Kâmas or Desire-Devatâs which are Jnânâtmaka and which the Commentary explains to be Her five Jnânend*ri*yas. The former are of bewildering power and can move and agitate the three worlds (Loka) (vv. 27-28). These Kâmas are Kâmarâja (King of Desire) Manmatha (Agitator) Kandarpa (Inflamer) Makaraketana (whose banner bears a Makara) and Manobhava (Mind-born, for desire is born there). These agitate the world (vv. 29-30). They are of five colours, yellow, white, red, purple (Dhûmra the colour of smoke) and blue. They have two eyes and arms and are of smiling countenance and carry sugarcane bow and flowery arrows. They are Bhautika (Bhûtâtmaka) and exist in the form of all things (Vishvavigraha) (vv. 31-33). The concluding verses give the Mantras, Nyâsa, and Yantras and so forth in the worship of this Devî.

Chapter VIII. This deals with the third Nityâ, Bhagamâlinî through whose worship (III-31) the Sâdhaka charms his wife and the whole world (Vanitâ-janamohinî). Her Dhyâna is given as follows :—

She is beautiful and red, of smiling countenance, three-eyed,

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six-armed, seated on a lotus. She carries the night-water-lily, noose, sugarcane bow in Her left hands, in the right hands She holds a lotus, a goad, and flowery arrows. She is surrounded by Shaktis on all sides like Herself. The Devî is worshipped as surrounded by two classes of Âvara*n*a Shaktîs twenty in all, namely Madanâ, Mohinî Lolâ, Jambhinî, Udyamâ, Shubhâ, Hlâdinî, Drâvi*n*î, Prîti, Ratî, Raktâ, Manoramâ, Sarvonmadâ, Sarvasukhâ, Ananggâ, Amitodyamâ, Analpâ, Vyaktavibhavâ, Vividhavigrahâ, K*sh*obhavigrahâ, (vv. 9-11). The next eighteen verses describe the Pûjâkrama of the Devî and the fruit gained thereby. Then follows description of articles for making of the Yantra (vv. 30-32); the making of the fourteen petalled Yantra (vv. 33-38); the fourteen fruits gained by worship of the Yantra (vv. 39-40); the making of the Yantra of thirty-three sections (vv. 43-45); the thirty-three fruits gained thereby (vv. 46-49); the method of drawing the complete Chakra and the complete Pûjâ ritual (vv. 52-71). The Mantra which is given in the third Chapter is one of the longest known, being of 135 Kû*t*as.

Then follow nineteen verses (72-90) of disordered letters (Vyâkulitâk*sh*ara). This is a cryptic style of writing adopted to keep the contents concealed and which can only be read by those who have the key. The notes to the verses are also in the same character. As here printed the words have been wrongly arranged as the Texts consulted are at fault. Whilst reproducing the texts I add here a correct reading :

वं षु ते स ष्वे रे तु वा वेत् त्ता कं र्व्वा पि प र स ।
य जा धा ह्रि ना पू वि ब्र तु च्चा व ल्प स्य न स क ॥१॥
त्त्रे मि णु थ प्रा या श्रृ क नं स क म्य ल्प गा व स ।
ध्वी ष्टी था ड़ी मा पै त गौ तं त्त्रि धं वं स्म त वि त्वे ॥२॥
च ड़ी मा षु ध्वी गौ च ते जं दु पै णु ष्टी स्वा च श्रृ ।
व्यं स्वा दो ड़ षा म दु गौ णु त यं था श्रृ प्ये त्त्र त ॥३॥
म्रा ष्णो क्षि ड़ च्चि मु द गु पेत् ड्य नि मा च्चि लो वि स ।
स्मिन् च ये टे त का म घ जः सु नो त र की म धा ॥४॥
स्तु मौ न्ध्य त्वा यो भू स खा सा चो भू रैः य सं भ्य क ॥
स्मिन् व ते स त मा ग मा तं र सि म द्रु ग्ने ज नि ॥५॥

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न पू ये शो त्ते ध्य ज सं तः गु यो ड़ी ग सा ड़ गौ ।
गात् धु मा वं यो म स ए ये ष्टीं णु ध्वौं प्रि पै शृ मा ॥६॥
ये ह्वि णो ध्य तो ह्व गु श्र नैः त्त लान् प श ये णडु स्न ।
स्मिन् यो ते न त त्व षि दि पेत् र जः ल्य च्चि ङ्कु र शा ॥७॥
ते कं ते न वा मे ध्र दि तः स्था ये र्व्वा त्त ते प नि ।
श्चात् र्लौ तं द प कै लि ड घु पै जं लि म तं ष्टि गा ॥८॥
ति फ ज च्च ञ्चे जं ल ह्र धु क्रि ते वि म धं य ह्वि ॥९॥
च्छे गां णु न्नि प्रा र्म्मा शृ त यः दा नो दा ल खो न्म य ।
रं वा खा ह्वि र्जुं कं थ स्मृ वा ष्प था ल पि पु म फ ॥१०॥
ग्वा स्या सि धु च्चि क म्भ म तम् र्द्धा शे त षि म व शृ ।
न स ले शृ शे ता व प्राक् यात् दि स लि द्व तं व मौ ॥११॥
हैं खा पू लि जा तं दु गा भम् य रं नो शु ल क म ।
स्यात् ना क्ति ह्मं लं तु रि ब्रा तः स्या ता न्ता ल ल थ ह्नि ॥१२॥
गधं णडात् तं ल दु का स्नु फ हं द्यो ला तं व स व नौ (पौ) ।
स्थ ल ला रि न्तः क्ति फ ना ते श ना लि यु ले शि स ॥१३॥
थं ग ल न्ध प्रो पू फ श्रा येत् च्चि ता सं प नि प्य र ।
त स ए त वै पे द्य श्रा व द ते स त वं द दा ॥१४॥
तै रे रु स दि वै भि श्रा येत् वा वे र्घ्या द थैं नि र ।
द्यो त्वा तः व्यै स क्त त दे यम् सि ये द्यात् त्व तत् ह्व द ॥१५॥
रः नि ता ध हा को य सा यम् स्थः वेत् मा ख धि पि स ।
ह्वो चित् वेत् क सि दा पि न तम् म वे व्य दि र्घ्यं नि दे ॥१६॥
त ता कु न वीं श्च वत् पा यः स्यान् नो व ल ता म या ।
द्यः रो चेत् तः स क ति त वं भ ति त भ्रु कौ व पा ॥१७॥

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न्यत् गु से व वा ता रु दे या स मा व श न्ना व पि ।
श्चा रा द त ण्ड्य की ज पा च स ए द्यो व पा क वि ॥१८॥
तत् ध यो ध्य रे सा क सा तम् व मौ म्य रि मे स का ।
त्तां स दा ह्न प्रो स्य व्वं सि वेत् (त) त्व यो तो भ सौ न्म य ॥१९॥

The key is as follows 8, 4, 6, 2, 7, 3, 5, 1, that is the first letter is given as the eighth and so on. These verses describe only the different kinds of wine to be used in the worship, how to make and how to drink them. There is no mention here or in the rest of the volume of Maithuna. It states that the Siddha should never drink wine unless it has been first offered as Arghya to the Devî on whom as the object of worship the Mind must be kept. Wine should be drunk until the Mind is wholly absorbed in the Devî. To drink more than that is to sin. He, who drinks without offering and for the satisfaction of his desire, is a sinner, a worshipper of ignorance and should be punished by the King. The following verses of which the above is a translation should be noted by those who criticise this Shâstra,

Na kadâchit pivet siddho devyarghyamaniveditam.
Pânancha tâvat kurvîta yâvatâ syân manolaya*h*.
Tata*h* karoti chet sadya*h* pâtakî bhavati dhruvam.
Devatâgurusevânyat pîvannâsavamâshayâ.
Pâtakî râjada*nd*yashchâvîdyopâsaka eva cha.

V. 91 and following describe the Yantra called Yonyar*n*ava, the worship thereof and the fruits gained thereby.

Chapter IX. This deals with the fourth Nityâ, called Nityaklinnâ. Her Dhyâna is as follows :—

She is red with red raiment and smeared with red sandal-paste. She smiles. Three eyes enhance the beauty of Her face. On Her forehead are beads of sweat shining like pearls. Above it is the half-moon. In Her four hands She holds the noose, goad, drinking cup, and with the last hand makes the gesture dispelling fear. She is seated in the middle of the Lotus, listless with desire (Madâlasâ) (vv. 7-9). She should be worshipped with all Her Shaktîs. In the corner of the triangle are Ksh*o*bhi*n*î, Mohinî, Lîlâ (v. 10). In the eight petals are Nityâ, Niranjanâ, Klinnâ, Kledinî, Madanâturâ, Madadravâ,

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Drâvi*n*î and Vidhânâ (v. 11); in the Square (Chaturasra) are also worshipped Madâvilâ, Manggalâ, Manmathârtâ, Manasvinî, Mohâ, Âmodâ, Mânamayî, Mâyâ, Mandâ, Manovatî (v. 13). Then follows a description of the Chakra of the Devî and the Pûjâ-krama (vv. 14-23); the method of Vidyâpurashchara*n*a, articles of Homa and Tarpa*n*a, and the different fruits gained from Homa done with different articles (vv. 23-26). (Vv. 61-71) describe the Yantra of the Devî and (vv. 72-74) another kind of Yantra. The rest of the Chapter is devoted to Prayoga of the Mantra and Yantra. In praise of this Devî it is said (III. 34) that he, who attains Siddhi of Her Mantra, becomes more beautiful than Kandarpa and makes his wives do what he wills.

Chapter X. This deals with the fifth Nityâ or Bheru*nd*â whose Dhyâna and that of Her Shaktis is given (vv. 16-19) as follows :—

Her body is like molten gold. She has three eyes and Her face is lit with smiles. She is adorned with ornaments of celestial beauty, with earrings, necklace, armlets, waist-chain and rings on hands and feet. She carries the noose, goad, shield, sword, mace and thunderbolt (Vajra) and bow. Her Shaktis are given (vv. 6 10) as follows : Brâhmî and others who are the Yoga Shaktis, should be worshipped on the outer part of the Yantra and Vijayâ, Vimalâ, Shubhâ, Vishvâ Vibhûtî, Vinatâ, Vividhâ and Viratâ in the lotus of eight petals. In the eight corners (within the lotus) are to be worshipped Kamalâ, Kâminî, Kirâtâ, Tîrti, Ku*tt*anî, Kulasundarî, Kalyâ*n*î, and Kâlakolâ. In the corners of the six-angled figure are to be worshipped *D*âkinî, Râki*n*î, Lâkinî, Kâkinî, Shâkinî, and Hâkinî; in the corners of the triangle Ichchhâ, Jnânâ, Kriyâ ; and in the spaces outside the figure of eight angles the eight weapons should be worshipped. The Chakra is described (vv. 11-13); a second Yantra (vv. 25-35); a third Yantra (vv. 36-46) and a fourth (51-63). Japa of the name of Bheru*nd*â frees from the evil effects of the three kinds of poison (v. 80 and see III. 37). These are according to the Manoramâ, Sthâvara (from treesand herbs) Janggama (serpents and other animals) and K*ri*trima (prepared by the mixing of various ingredients). Verses 81-85 speak of Trailokya-mohana-vidyâ yoga.

Chapter XI. This speaks of the sixth Nityâ or Vahnivâsinî, whose Dhyâna (vv. 9-13) is as follows :—

With the beauty of early youth She is lustrous like burning gold. Her lotus face with three eyes is lit by a gentle smile.

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She is eight-armed and dressed in yellow silk with ruby ornaments. Such is the strength of the rays of the rubies on Her diadem that they make ruddy the surrounding region. Her radiance is enhanced by anklets and waist-chain of gems, pearls and other ornaments making clusters of jewels. In Her left hands She holds a red lotus, a conch, a bow of red sugarcane and the full moon and in Her right hands a white water lily, a golden horn, flowery arrows and a citron (Mâtulungga). She is surrounded on all sides by Shaktis like unto Her. So should She the Fire-dweller (Vahnivâsinî) Who assumes the form of the Universe (Vishva-vigrahâ) be meditated upon and worshipped. According to Pandit Yajna Puru*sh*a the right reading is Vishvaghasmarâ (She Who devours the universe) and not Vishvavigrahâ.

Her Shaktis are (vv. 14-22) Jvâlinî Visphulinggini Manggalâ, Sumanoharâ, Kanakâ, Angkitâ, Vishvâ and Vividhâ who are worshipped in the eight corners. The Râshi Shaktis Me*sh*â, B*ri*shâ and the others are to be worshipped in the twelve petals. Her Nityapûjâ Chakra is described (vv. 22-27). The Tithis beginning with Pratipat and ending with Panchadashî are the fifteen Devîs beginning with Kâmeshvarî and ending with Chitrâ (vv. 34-35). General rules for the attainment of Vidyâ (Vidyâprâptividhi) are given (vv. 39-57). Vidyâ and Mantra are distinguished (vv. 61-62) and some Yantras and their worship is described (vv. 63-67). He who is Siddha in the Mantra of this Nityâ can by its utterance subject the three worlds (III. 46).

Chapter XII. Vajreshvarî the seventh Nityâ is here spoken of. Her Dhyâna is given (vv. 6-10) as follows :—

She is seated at Her ease on Her chakra (Yantra) consisting of a triangle, hexagon, lotuses and Mahîpura (Bhûpura) placed on a throne (Singhâsana). She is seated on this throne in a golden boat flowing in an ocean of blood. She has four arms and three eyes. She is red, attired in red raiment, surrounded with red unguent and garlanded with red flowers. On Her head is a diadem of lustrous rubies. In Her hands She carries noose, goad, sugarcane bow and arrows of pomegranate flowers. She looks upon Her Sâdhaka with the cooling gaze of mercy. Her lotus face being in smiles. She is surrounded in the boat, which is swaying, by Shaktis unto Her.

Ichchhâ, Jnânâ, Kriyâ are in the corners of the triangle and Dâkinî and others in the corner of the hexagonal figure (v. 11). In the twelve petals of the lotus are the twelve Shaktis

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H*ri*llekhâ, Kledinî, Klinnâ K*sh*obhi*n*î, Madanâturâ, Niranjanâ, Râgavatî, Madanâvatî, Mekhalâ, Drâvi*n*î and Vegavatî (vv. 12-13). In the lotus of sixteen petals the following sixteen Shaktis are to be worshipped. Kamalâ, Kâminî, Kalpâ, Kalâ, Kalitâ, Kautukâ, Kirâtâ, Kâlâ, Kadanâ, Kaushikâ, Kambuvâhinî, Kâtarâ, Kapa*t*â, Kîrtî, Kumârî and Kungkumâ (vv. 14-15). The Shaktis in the Square Jambhikâ. Veginî, Nâmnî, Chapalâ, Peshalâ, Satî, Rati, Shradhâ, Bhogalobhâ (?) Madâ, Unmattâ, Manasvinî. Injunctions for the Sâdhanâ of this Devî are given (vv. 23-35); a list of the articles required for doing Homa are given (vv. 36-62) and rules are given for the drawing of the Yantras Mahâvajra, Vajra and others (vv. 63-73). The rest of the Chapter deals with Yantras of various kinds and the purposes for which they are made. This Nityâ is Kântâra-sâgara-krûra-du*h*kha-sangghâta-târi*n*î or the Destructress of the cruel Evils dense as boundless forests or the wide ocean. This Evil is Aviveka, for from want of discrimination all evils arise. The Siddha in the Mantra of this Nityâ is freed of Aviveka (see III. 43).

Chapter XIII. This Chapter give details of the Pûjâ, Dhyâna, Nyâsa, Chakra and so forth of the eight Nityâ, Shivadûtî whose Dhyâna (vv. 14-17) is as follows :—

She has eight arms and three eyes and is bright like the midday sun in summer. She is garbed in red raiment and wears various kinds of ornaments on different parts of Her body, which enhance its beauty. There are nine gems in Her diadem. Her face smiles gently. The great *Rish*is are hymning Her praise. In Her left hands She carries a horn, shield (Kheta), mace, and cup (Cha*sh*aka) made of gems. In Her right hands She holds a goad, sword (Kha*d*ga) axe (Ku*th*âra) and a lotus. She is the Destroyer of wickedness and is eager to grant the pleasing objects of desire.

Her Âvara*n*a Shaktis are given in vv. 7 to 22 and are as follows :—

In the Bhûpura Vihvalâ, Kar*sh*a*n*î, Lolâ, Nityâ, Madanâ Mâlinî, Vinodâ, Kautukâ, Pu*n*yâ, and Purâ*n*â. In the figure of eight anglesare Vâgîshâ, Varadâ, Vishvâ, Vibhavâ, Vighnakâri*n*î Vîrâ, Vighnaharâ, Vidyâ. In the lotus of eight petals are Sumukhî, Sundarî, Sârâ, Samarâ, Sarasvatî, Samayâ, Sarvagâ and Siddhâ. *D*âkinî and others are in the lotus of six petals. Shivâ, Vâ*n*î, Dura-siddhâ, Tyaivigrahâ, Nâdâ and Manomayî should be worshipped in the six petals. Ichchhâ, Jnânâ and

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Kriyâ are to be worshipped in the corners of the triangle. In the middle is to be worshipped the eight (Nityâ) who has assumed a supreme form (Parâ tanu) for the saving of Her devotees.

Directions are given for the drawing of Yantra (vv. 62-68); the Prâ*n*apratish*th*â Vidyâ is given (vv. 62-68); as also a Dhyâna of Prâ*n*ashakti (which may be compared with that set out in the Prapanchasâra Tantra in the third volume of this series) and her ten Parivârashaktis are stated. These are the ten vital airs Prâ*n*a, Apâna, and so forth. In praise of this Nityâ it is said (III. 46) that her Vidyâ or Mantra is Samastâpattâri*n*î Âpat according to the Manoramâ = Aviveka. It destroys this and therefore all evils, makes the Sâdhaka pleasing to all (Vishvaranjanî) gives him prosperity (Shrîkârî) and granting all Siddhis leads the Sâdhaka to the Shiva-state (Shivatâvâptikâri*n*î).

Chapter XIV. This deals with Tvaritâ or Totalâ Devi, the ninth Nityâ, so called because (v. 12) She is quick (Tvarita) to grant fruit to the Sâdhaka and whose Dhyâna is given as follows (vv. 6-10):—

She is of auspicious form in the first flush of youth and dark of colour. She has three eyes and four hands and Her beautiful lotus-like face smiles gently. She is clad in new leaves She is adorned with eight fierce and great serpents, of four kinds, and with waist chain and anklets. They are the four castes Vipra, Ksh*a*triya, Vi*t* (Vaishya) and Shûdra. (The Manoramâ says that there are two of each castes and the ornaments should be understood as following the origination of each caste) On Her head is a crystal crown with a crest of peacock's feather. Her arms are adorned with bangles made of beautiful peacock's tail feathers. These are also made up into an umbrella and banner. Strings of gunjâ berries are round and on Her throat and breasts which are smeared with red (sandal). Smiling gently She holds in Her four hands noose and goad and makes the gesture (Mudrâ) of granting boon and dispelling fear,

Vv. 13-16 give the names of Her attendants who are as follows:—

Her Shaktis are Hungkâri, Khecharî, Cha*nd*â, Chhedinî, K*sh*epa*n*î, Strîkârî, Hungkârî, (?), K*sh*emakârî. These which are like the Lokapâlas and are the Shaktis of the Mantra-letters, should be worshipped in the eight petals. In front of the Devî

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is a black servitor carrying a mace who should be worshipped for the attainment of the desired fruit. On either side should be worshipped the Shaktis Jayâ and Vijayâ who are like Her and who carry and swing canes of gold.

The rest of the Chapter gives rules of Pûjâ, directions for the drawing of Yantra, lists of Pûjâ articles and the benefits to be gained by these various acts of worship. Ch. III. v. 47 says that the Siddha in this Vidyâ gains prosperity, beauty, fame, learning, wealth, health, long life and what he desires. He is affected neither by poverty nor poison.

Chapter XV. This deals with the tenth Nityâ called Kulasundarî, whose Sâdhaka (III. 52) becomes all-knowing (Sarvajna and Whose Dhyâna is given (vv. 3-11) as follows :—

She is propitious, supremely kind, and blissful with twelve arms and six lotus-like faces which smile sweetly and three eyes in each face. She is red, seated on a red lotus and is smeared with blood. Her raiment and ornaments are red and is surrounded by Shaktis who are also red. Her crown is bright with gems beyond all price and rubies, earrings, neck-chains, armlets, waist chains and anklets highten Her own brightness. On Her beautious breasts are clusters of red gems. In Her are all the words of the Vedas. In Her right hands She carries a rosary of coral beads, a lotus, a Ka*nd*kâ (Kama*nd*alu) made of gems a drinking cup (Chas*h*aka) made of gems, full of wealth, a citron or lemon (Mâtulungga) and with one hand She makes the gesture of explanation (Vyâkhyânamudrâ). In the left hands are a book, red lotus, a golden pen, a garland of gems, a conch shell. She makes the gesture of granting boons (Varamudrâ) She is surrounded by Devas, Gandharvas, Kinnaras who sing Her praises as also by Yaks*h*as, Râks*h*asas and the like. So should She be meditated upon for the attainment of learning wealth and beauty. When worshipped for the attainment of learning She is thought of as white, and when wealth is sought of Her, She is meditated upon as being of a golden colour.

Her eleven Parivâra Shaktis are (vv. 17-20 as follows :—

Bhâs*h*â, Sarasvatî, Vâ*n*î, Sangsk*ri*tâ, Prâk*ri*tâ, Parâ, Kha*d*garûpâ, Vittarûpâ, Ramyâ, Ânandâ, Kautukâ who should be worshipped in the Navayonis. In the eight petals of the outer lotus should be worshipped (the eight Mât*ri*kâs) Brâhmî and others. In the square the Lokapâlas and their Shaktis (or in their Shakti form) should be worshipped.

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The four following verses give directions for drawing Her Nityapûjâ Chakra and as to the scents to be used in the worship of this Devî (17-24).

The Tantra then deals with the three Kû*t*as or parts of or divisions of the Mantra "Aing, Klîng, Hsau*h*." The Vidyâ of Kulasundarî is Trayîmayî or Vedamayî and is when its vowels are united with the consonants, the cause of the Prapancha which is both Shabdamaya and Arthamaya (Vâchya-Vâchakarûpa) Sâmaveda is Akârâdi and so is *Ri*gveda. Yajurveda is Ikârâdi. By the union of these Aikâra is produced (a + i = e and a + e = ai). Aikâra or Shuchi is therefore Trayîmaya (vv. 33-38). This is the meaning of Aing the first Kû*t*a. The meaning of the second Kû a "Klîng" is given in vv. 39 & 40. This Mantra denotes Her as cause of the Vâchya-vâchakarûpa Prapancha. The consonants between Ka and Ha signify the five Bhûtas and as such they are Jneya, just as vowels are Jnâna (Veda). Hsau*h* the last Kû*t*a is Jnât*ri*rûpa v. 41. The first Kû*t*a is Vâk-svarûpa; the second is Vahni that is the union of Shiva and Shakti for in it is the fourth vowel (î) and Bindu and Visarjanîya, the origin of all the Mât*ri*kâs. By the last Bîja She is Vishvâtmarûpâ whether united with Bindu (= Kha) or Visarga (= Mâyâ). This is Tripurâkanda which is the united-state of Jnât*ri*, Jnâna, Jneya, Vâta, Pitta, Shles*h*mâ, Agni, Sûryya, Soma. Therefore She pervades the whole Universe.

Vv. 45-55 speak of the effects of the Mantra according as it is united with other Bîjas. V. 68 speaks of the making of Vis*hn*u Gh*ri*ta which gives powers of speech.

Chapter XVI. This Chapter speaks of the Eleventh Nityâ called Nityâ Nityâ All moving bodies are controlled by Her and by Her all Jîvas dwell in their respective bodies. According to Her Dhyâna (vv. 6-10) She is beneficient and pervades all beings (Sarvâtmikâ) for She is the Chaitanya in all. According to the Manoramâ She is the presiding Devatâ over *D*âkinî and others who are the Shaktis of the bodily Dhâtus. Coloured like the rising sun She bears on Her head a luminous crown. Her face is lit by a soft smile. She is dressed in red raiment and adornod with rubies. She has three eyes and twelve hands. With her right hands She carries the noose, the white lotus, sugar-cane bow, shield and trident and makes the gesture of granting favours (Varamudrâ); and in the left hands She carries the goad, book, flowery arrows, sword, skull and makes the gesture of dispelling fear (Abhayamudrâ). Her Shaktis are countless and form a complete circle. Chapter XXV speaks of

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them and includes amongst the principal *D*âkinî and others (vv. 11-15). Then the Tantra describes three different kinds of Pûjâ in three different Chakras (vv. 16-21) the Yantra (vv. 27-35) six Yantras shaped like Vajra (vv. 37-45) the Ma*nd*apa and Vedî and so forth under and on which the same are kept and the fruit to be gained (vv. 46-58); and the six Âdhâras or Chakras (vv. 59-71). It is to be noted that the Shaktis *D*âkinî and others are not placed in the same order as in the *Shat*chakranirûpa*n*a and the Dhyâna differs. They are described as being like unto Nityâ Nityâ. Then follows an account of the external Chakra and Pûjâ thereof (vv. 72-75), the same subject being continued in the following verses (vv. 76-87) and in verses 88-94. In v. 91 it is said that seven youthful women should be placed in the seven Chakras and worshipped with presents of food, clothes, scents and jewels. By worship of the fifty couples who preside over the divisions of Time the desired end is gained vv. 95-100). In praise of this Nityâ it is said (III. 55) the Sâdhaka becomes Khechara (*i.e.* Shiva and blissful. By his mere wish he can favour or punish.

Chapter XVII. This Chapter deals with the twelfth Nityâ called Nîlapatâkâ. After describing the Nyâsa of Her Mantra (vv. 5-7) Her Dhyâna is given (vv. 8-12) as follows. She is sapphire-blue in colour with five faces and three eyes in each, and ten hands. Her face is sweet and smiling. She is clad in red raiment and Her hand is adorned with lustrous gems. She is decked mostly with pearls. Clusters of gems are on various parts of Her body. In her left hands She carries a noose, banner, shield, a bow made of horn and makes the gesture of granting gifts. In Her right hands She carries the goad, the Shakti weapon, sword, arrows, and makes the gesture of dispelling fear. She is seated on a lotus and surrounded by a number of Shaktîs resembling Herself. Vv. 13-17 describe the Ma*nd*ala of Her daily worship. In the three corners of the Yantra are worshipped Ichchhâ, Jnânâ, Kriyâ and round about the triangle the five Âv*ri*ttis and in the six corners of the *Shat*ko*n*a, *D*âkinî and others should be worshipped, and in the corners of the A*sht*ako*n*â the Shaktis Brâhmî and the rest. The verses which follow up to v. 49 give details of the ritual and the fruit gained thereby. They speak of Vetâla, Pishâcha, Yak*sh*i*n*î and other similar Siddhis. The Yak*sh*i*n*îs are described as young and beautiful women Spirits in fine raiment who give to the Sâdhaka all worldly good he may desire. Then follow the names of thirty-six Yak*sh*i*n*îs (vv. 50-53) and of sixty-four Che*t*akas (vv. 60-67). After some verses dealing with Mantras of Che*t*akas and with Yantras the Tantra speaks

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(vv. 96-100) of the fruit which is gained by one who is Siddha in the worship of the sixteen Nityâs. He is ever honoured and worshipped by the Pit*r*is, Devars*h*is, Râks*h*asas, Pishâchas, Uragas, Siddhas, Kinnaras, Apsarâs, Vâyus, Vasus, Seven *Ris*his, Yaks*h*as, Dânavas, Eleven Rudras, Sâdhyas, nine Grahas, twelve Suns, the Lokapâlas, ten Prajâpati Devatâs, Kings, Women, Men and Wild Animals. He becomes the abode of all desired Siddhis and happiness. He is cheerful of mind, charitable, merciful and pleasing of mien, forgiving and contented, ever happy and free from all anxiety (Nirapeks*h*aphalânvita) wealthy, enjoying his possessions and averse to injuring others. Such an one is "the abode of Our Love" that is the love of Shiva and Shakti. Ch. III. vv. 59, 60, speak of various Siddhis obtained by worship of this Vidyâ such as Kha*d*ga Siddhi, Pâdukâ Siddhi, Anjana Siddhi, Nidhi Siddhi, Bila Siddhi and control over Vetâlas, Yaks*h*i*n*îs, Che*t*akas Pishâchas and so forth. Similarly in the same Chapter (vv. 62, 63, 71, 72) it is said that Siddhi in the Nityâ Vijayâ Vidyâ gives victory in battle and success in trade and in the Sarvamangalâ Nityâ makes the Sâdhaka Khechara Siddha, in the Jvâlâmâlinî Vidyâ gives the Siddhis Vedha, Âkars*h*a*n*a, Santâpa, Vashya and Âvesha and by Siddhi in the Chitrâ Vidyâ, wealth and self-knowledge (Âtmalâbha) is attained.

Chapter XVIII. The last Chapter in this volume deals with the thirteen Nityâ called Vijayâ Nityâ whose Dhyâna (vv. 5-10) is given as follows :—Her body is lustrous red like that of the rising sun. She has five smiling faces in each of which are three eyes and She has ten hands Her raiment is yellow. She bears a brilliant crown and on Her forehead a crescent moon She is decked with all kinds of ornaments. In Her left hands She carries conch, noose, shield, bow, and white lily (Kahlâra) and in Her right hands discus (Chakra), goad (Angkusha), arrows (Sâyaka) and a citron (Mâtulunga) fruit. According to the Prayoga when She is invoked for the purpose of victory in war and the like She is of terrific aspect but in daily worship Her aspect is benignant. In Samaraprayoga She is meditated upon as seated on a lion and surrounded by Shaktis who are mounted on Tigers. In other kinds of Prayoga She is to be meditated upon as seated at her ease (Sukhâsana) surrounded by Shaktis similarly seated. Her Shaktis all resemble this Nityâ and carry the same weapons. Vv. 11-25 describe the Yantra of Her daily worship and name the Shaktis who are in the different angles of Her Chakra. The self-controlled (Vashî) man who daily worships the Devî in the Chakra in manner enjoined becomes happy in every way. Then are

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described (vv. 26-27) the rules of Purashcharana and the following verses give details of the worship : then in vv. 55-58 is described the ritual with a Mantra of eighty letters. The fifteen verses which follow describe the drawing of a Yantra of nine chambers and the mode of worship therein. Verses 74 to the end of the Chapter give an account of Vajra Yantra with Mantra of eightyone letters and of its worship.

The author of the Manoramâ whilst commenting on the passage in the Tantrarâja "Concerning the sixteen Nityâs there are nine complete Tantras," counts the Nityâ*shod*ashikâr*n*ava Tantra (published as Volume 56 of the Ânandâshrama Series, Poona,) the Sundarîh*ri*daya (the name given by some to the Second Part of the Nityâ*shod*ashikâr*n*ava) and Vâmakeshvara Tantras, separately. Bhâskararâya contests this view citing a passage from the Yoginîh*ri*daya itself "In this Vâmakeshvara Tantra are many matters the meaning of which is unknown" (Vâmakeshvaratantrê'sminnajnâtârthâstvanekasha*h*) and the *Ri*ju-vimarshinî which says "The Shâstra named Shrî Vâmakeshvara Tantra is revealed. In it is the Nityâ*shod*ashikâr*n*ava and in this latter are two parts of 400 verses each."

He also discusses the question whether the Vâmakeshvara Tantra with its parts or the Tantrarâja is the 65th independent (Svatantra) Tantra referred to in the 31st verse of the Ânandalahari (See "Wave of Bliss" by Arthur Avalon). "Pashupati Who knows all things in the universe, promulgated by means of the 64 Tantras the special Siddhis mentioned therein. Thereafter at Thy entreaty He brought down to this world Thy Svatantra (Tantra indedendent of others) which contains the means of accomplishment of all the Purus*h*ârthas." Those, who support the claim of the Tantrarâja to be the Svatantra here referred to, say that it does show in fact independence. They cite the passage (1-3) in the Tantrarâja :—" the interdependence (Anyonyasâpeks*h*ya) of the Tantras produces confusion. Therefore Oh Lord speak to me that Tantra relating to the sixteen Nityâs which is independent (Nirapeks*h*a = Svatantra) of all other Tantras. According to the Commentator Gaurîkânta, by Svatantra in the verse cited is meant the Jnânâr*n*ava Tantra (Vol. 69 Ânandâshrama series). Bhâskararâya supports the claim of the Vâmakeshvara Tantra. He says that the Sundarî Tantras such as Kulâr*n*ava, Jnânâr*n*ava Svachchhanda, Parânanda, Bhairavî, Daks*hin*âmûrti and other Tantras are full of Bahiryâga rites and contain but litt'e of Antaryâga, whilst the reverse is the case as regards the Vâmakeshvara. He claims that it is the most excellent of Tantras since its characteristic is inner

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worship (Ântaropâsti). It is he says Upâsakamûrdhni. The Devî in the Nityâ*shoda*shikâr*n*ava (1. 13-22) enumerates 64 Tantras by name, and therefore, he says, it must be the 65th. It is true he says that the Tantrarâja takes no notice of other Tantras as regards external rites (Bahiryâga) for the attainment of Mok*sh*a yet he says that it is the Nityâ*shoda*shikâr*n*ava (part of Vâmakeshvara) which has independence as regards Antaryâga

Bhâskararâya also relies on the statement in the Tantrarâja that Nityâh*ri*daya is another name for Yoginîh*ri*daya and this latter is the second part of the Nityâ*shoda*shikâr*n*ava which is a portion of the Vâmakeshvara Tantra. As regards this contention however it is to be noted that when the Tantrarâja says that Nityâh*ri*daya is another name for Yoginîh*ri*daya, it is not referring to any Tantra at all but giving an equivalent name for Yoginîh*ri*daya. Bhâskararâya admits that there is not much said as to Bâhyayâga in the Nityâ*shoda*shikâr*n*ava. He meets this however by quoting the precept "He has done all things who has done according to the true intention of the Shâstra that which he is enjoined to do by his own G*ri*hya, be it much or little." As a matter of fact the Tantrarâja contains both Bâhyayâga and Antaryâga rites whereas the Nityâ*shoda*shikâr*n*ava is for the most part a selection of Antaryâga ritual. Moreover it is to be noted that Bhâskararâya himself, when commenting on the Bhâvanopani*sh*ad of the Kâdimata, cites more largely from the Tantrarâja and he commences the commentary by saying that the Bhâvanopani*sh*ad deals with Antaryâga. To the statement of the Tantrarâja 'that all other Tantras are interdependent' he replies that the texts which speaks of interdependence (Sâpek*sh*yavachana) merely say that those who are initiated according to some other Tantra will, by doing to the best of their ability the rites prescribed in such Tantras, attain great fruit, whereas those who are initiated according to the Dîk*sh*â prescribed in Tantrarâja will by such Dîk*sh*â alone, that is without reference to rites prescribed in other Tantras, gain abundant fruit. Moreover if indispensable rites are lacking in this or any other Tantra they ought to be sought in Kalpasûtras—it being a settled fact that the Kalpasûtras were composed with the sole object of supplying what was wanting in any particular case. (Tattachchhâkhâpek*sh*itârtha samarpa*n*ârthatvena) : Therefore he says the objection against the independence (Svâtantrya) of these two parts constituting the Nityâ*shoda*shikâ on the ground that there is nothing said therein about Dîk*sh*â, Purashchara*n*a, and the like is not maintainable. His argument however touching the Kalpasûtra

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would, if sound, be applicable to establish the independence of any Tantra. He proceeds to say that as a fact Dîk*sh*â and the like are alluded to in the Nityâ*sh*o*d*ashikâ. However this question of pre-eminence may be decided, there is no doubt as to the authority and importance of the Tantrarâja here published. This is shown intrinsically by its contents as also by the claim made on its behalf that it is the 65th Tantra and Bhâskararâya's arguments on such contention.

It is hoped to publish the second and last volume of the Tantrarâja text, now in preparation, during the course of the years 1919, 1920.

CHAIBASSA,
8th November, 1918.

ARTHUR AVALON.

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II

TANTRIK TEXTS

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TANTRIK TEXTS

EDITED BY

ARTHUR AVALON

VOL. XII.

TANTRARÂJA TANTRA

PART II, CHAPTERS XIX—XXXVI

EDITED BY

MAHÂMAHOPÂDHYÂYA SADÂSHIVA MISHRA.

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Chapter XIX deals with the fourteenth Vidyâ or Nityâ named Sarvamangalâ (All-beneficent) whose Bîja is (as given in Ch. III. v. 63) Svaung. By Sâdhanâ of this Nityâ the Sâdhaka becomes Khechara (One who moves across the firmament; Shiva). Vv. 4-8 give the Dhyâna of the Devî and some rules of worship (Saparyâ). She is of golden colour, decked with pearls and rubies and bears a ruby crown on her head. Her eyes full of mercy are Sun and Moon. She has two arms and is seated on a lotus which has (in its inner circle) eight petals (then in the middle circle) sixteen petals and (in its outer circle) thirty-two petals. This is surrounded by a Bhûpura, square in shape with a door in each of the four sides. In her right hand she holds a Mâtulunga (pomegranate or may be lemon) and with her left hand she gives wealth and the like to her devotees (*i. e.* by Vara-mudrâ). She is surrounded on all sides by her Shaktis who are like herself and by others 76 in number who have originated from the solar, lunar, and fiery letters.

Vv. 9-17. There are eight Shaktis, one on each of the eight petals of the lotus. They are Bhadrâ (Propitious) Bhavânî (Existence), Bhavyâ (Futurity), Vishâlâk*sh*î (Large-eyed or whose senses are great), Suvismitâ (Wonder-struck), Karu*n*â (Pity), Kamalâ (Desireful), Kalpâ (Competency). Similary there are sixteen Shaktis in the lotus of sixteen petals. They are Kalâ, Pûri*n*î, Nityâ, Am*ri*tâ, Jîvitâ, Dayâ, Ashokâ, Amalâ, Pûr*n*â, Pu*n*yâ, Bhâgyâ, Udyatâ, Vivekâ, Vibhavâ, Vishvâ, Vitatâ. They are to be worshipped on the petals in the order of Dak*sh*i*n*âvarta. On the petals of the lotus of 32 petals the 32 Shaktis are to be worshipped. Their names are :—Kâminî, Khecharî, Sarvâ, Purâ*n*â, Parameshvarî, Gaurî, Shivâ, Ameyâ, Vimalâ, Vijayâ, Parâ, Pavitrâ, Padminî, Divyâ, Vishveshî, Shivaballabhâ, Ashe*sh*arûpâ, Ânandâ, Ambujâk*sh*î Anînditâ, Varadâ Vâkpradâ, Vâ*n*î, Vividhâ, Vedavigrahâ, Vidyâ, Vâgîshvarî, Sandhyâ, Sangyâtâ, Sarasvatî, Nirmalâ, Dânarûpâ. These Shaktis in the three lotuses are "what their names signify" (Anvartha-samjnakâ), that is, represent the impulses of the human mind implied by their several names. The Shaktis Brâhmî and others who are Lokapâla Shaktis (Protecting Powers) are to be worshipped at the doors.

Vv. 18-20 deal with Purashchara*n*a.

Vv. 21-33 give the names of the 38 Kalâs in couples (Kalârûpa-mithunîbhûtâ) which are the Shaktis of the Mât*ri*kâ letters previously spoken of.

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There are sixteen of these which belong to the lunar letters, *i. e.* the vowels. These are with very slight variation as given in Mahânirvâ*n*a Tantra (VI. 25).

There are twelve solar Shaktis of the Consonants (See Mahânirvâ*n*a Tantra) and ten of the Fiery letters from Ya to K*sh*a which are U*sh*mâ (Dipthong) letters. Each of these thirty-eight Shaktis has her Consort making seventy-six Devatâs in all. There are thus not 76 Shaktis but seventy-six attendants of Sarvamangalâ who have originated from the letters. The mode of worship is similar to that which is laid down in the Mahânirvâ*n*a Tantra. But the number 76 has importance as will appear in Chapters xxv and xxvi.

Vv. 34-36 say that the Mûlavidyâ of Sarvamangalâ undergoes 9216 variations. These are got in the following way. The 36 consonants multiplied by the 16 vowels = 576 letters. By substituting in turn, in place of the vowel Au all the 16 vowels, 9216 variations result (576 × 16 = 9216).

Vv. 37-42 show how 144 Yantras can be formed with these 9216 letters.

Vv. 43-46 describe how the Yantras of the other fifteen Nityâs can similarly be multiplied by arrangement of the letters forming their respective Vidyâs or Mantras.

Vv. 47-59 speak of the application (Viniyoga) of the Yantras previously mentioned. Verse 49 is missing from all the three MSS. consulted. The Commentary however gives the sense of the verses including that missing.

Vv. 60-63 refer to shortened forms of ritual.

Vv. 64-66 describe how a Chakra of 12 triangles (Dvâdashâsraka) should be made.

Vv. 67, 68 contain instructions about shortened ritual. (Laghupûjâ).

Vv. 69-85 give further instructions relating to same subject.

The rest of the chapter (vv. 86-100) contains further and similar details together with the fruits gained by such ritual.

Chapter XX. This chapter deals with the 15th Nityâ Jvâlâmâlinî (Garlanded with Flames). Her Vidyâ (given in Chapter III vv. 64-71) consists of 63 letters and runs thus :— Ong Namo (Obeisance) Bhagavati (All-powerful) Jvâlâmâlini Devadevi (Devi of the Devas) Sarvabhûta-samhârakârike

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(Who withdraws all creation into Herself) Jâtavedasi (Origin of Veda) jvalanti (Kindling) jvala jvala (Kindle Kindle) prajvala prajvala Hrîng Hrîng Hûng Rang Rang Rang Rang Rang Rang Rang Jvâlâmâlini Hûm Pha*t* Svâhâ.

V. 3 speaks of Nyâsa with her Mantra.

Vv. 4-6 give her Dhyâna. She is lustrous like flaming fire and resplendent with her ruby crown. She has six faces and twelve arms and is decked with all kinds of adornment. She holds in her hands the Pâsha (Noose), Angkusha (Goad), Kha*d*ga (Sword), Khe*t*aka (Shield), Châpa (Bow), Vâ*n*a (Arrow), Gadâ (Mace), Dhara (Tortoise), Shûla (Spear), and Vahni (Fire). With two hands she makes the gestures of granting boons (Vara) and dispelling fears (Abhîti = Abhaya). She is surrounded by her attendant Devatâs who are like herself. Her lotus-like faces, each of which has three eyes, are illumined by a sweet smile.

Vv. 7 and 8 describe her Chakra. The Bhûpura consists of two squares, one inside the other and has four doors with projecting buttresses on either side. Inside it is a lotus of eight petals and inside it again is a figure of eight triangles (A*sht*âsra) and inside this again is a hexagon (*Shat*ko*n*a) and inside this last a triangle within which the Devî should be worshipped.

Verses 9-13 speak of the surroundiug (Âvara*n*a) Shaktis of five classes.

Ichchhâ, Jnâna, Kriyâ Shaktis are to be worshipped in the corners of the triangle.

*D*âkinî and five other Shaktis namely, Râki*n*î, Kâkinî, Lâkinî, Shâkinî and Hâkinî are to be worshipped in the the corners of the *Shat*-ko*n*a (Figure of six angles).

Ghasmarâ (Devourer), Vishvakavalâ (Universe-swallower), Lolâk*sh*î (Hungry-eyed), Lola-jihvikâ (Hungry-tongued), Sarvabhak*sh*â (All-devouring), Sahasrâk*sh*î (Thousand-eyed), Ni*h*sangâ (Companionless), Samh*ri*tipriyâ (Who delights to Destroy) are to be worshipped in the A*sht*âsra (Figure of eight angles).

Achintyâ (Incomprehensible) and seven other Shaktis namely, Aprameyâ (Immeasureable), Pûr*n*arûpa (All-comprehending), Durâsadâ (Difficult of attainment), Sarvagâ (All-pervading), Siddhirûpâ (Image of Success), Pâvanâ (Purifying) and Ekarûpi*n*î (Whose form is one) are to be worshipped in the lotus of eight petals.

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In the corners and doors of the squares are to be worshipped the eight Shaktis Brâhmî and others.

After giving the rules relating to Purashcharana in verse 14 the text proceeds to give directions concerning ten kinds of Yantra in Vv. 15-21.

Vv. 22-80 deal with the different uses (Prayoga) of the Yantras. For instance Vv. 28-34 describe how the Devî can be invoked into a child (boy or girl) who is well formed and of propitious signs, and how she speaks through the mouth of the child and answers questions relating to past, present and future. Vv. 35-36 describe how a person suffering from any ailment may be made to tell its cause and the remedy therefor. Vv. 41-50 speak of Vedhadîkshâ,

V. 81 says that by drinking water into which the Vidyâ of Jvâlâmâlinî has been invoked the digestive fire (Kukshigo-'nala) is increased.

The rest of the chapter is devoted to an account of Homa and other rituals done for the physical welfare of the devotee.

Chapter XXI. This chapter deals with rites relating to Chitrâ the sixteenth Nityâ. Her Vidyâ given in Chapter III is not quite intelligible owing to corruption of the text.

Her Dhyâna is given in Vv. 5-7. She is herself lustrous like the rays of the rising sun, and is decked with jewels made of nine kinds of gems which are set also in her crown. She has four arms and three eyes and is clothed with a wonderful silken garment of variegated colour. A pure smile illumines her face. She is all-bliss (Sarvânandamayî) and ever-existent (Nityâ) and she grants all desires. In her four arms she holds the noose (Pâsha) the goad (Angkusha) and makes the gestures of granting boons and dispelling fear.

Vv. 8 and 9 speak of her as seated inside a figure of nine triangles, which is again within the triangle of a Yantra like that of Sarvamangalâ. This is where she should be invoked for the purposes of worship. The Nine Nâthas (see Chapter II) and her attendant Shaktis are to be worshipped in different parts of the Yantra.

Vv. 10-11 speak of the worship of the Nâthas and attendant Devatâs and V. 12 of Purashcharana.

Vv. 12-29 describe Kâmyahoma, that is, Homa for the attainment of one's desire.

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Vv. 30-37 speak of Nigrahahoma, i. e. Homa to punish an enemy.

Vv. 38 and 39 caution the man who practises magic with a view to injure another (Abhichâra) that he should protect himself and explain how this is necessary.

V. 40 gives the very important and proper injunction that Abhichâra should neither be done to satisfy one's anger (Svasya ros*h*ata*h*) nor for hope of gain (Vittâshayâ).

Vv. 42-47 and the first line of V. 48 speak of the formation of 25 Yantras which may be formed in different ways according as the 576 letters above referred to are arranged. The second line of V. 48 and Vv. 49-53 speak of the other 27 Yantras which may be formed. They are called Vajrayantras and are shaped like a Greek cross. The arrangement of the letters in different order in the "houses" or compartments within the Yantra gives it a different character.

Vv. 54-69 show the connection between these 27 Yantras with the 27 Naks*h*atras or Constellations. (V. 55 is missing). Directions are given as to the ritual with each of these Yantras in its relation to the Naks*h*atras (Constellations).

In the eleven verses 70-80 it is said that the names of the Lords of the Vâras (Days of the week) have already been given (Ch. XV. v. 70). Here the names of the Lords of the Tithis or lunar days are given. The Devatâs of the Naks*h*atras are also here stated. Here are also given (vv. 76-78) the names of 27 trees which are the trees of the 27 Constellations (Naks*h*atra-v*ri*ks*h*â*h*). In Vv. 79 and 80 are given the names of 27 animals which are Naks*h*atra-yoni (literally meaning 'originated from the Naks*h*atras'). The commentary however says that the correct interpretation of this can only be known from the mouth of the Guru.

V. 81 says that by knowing the time of origin of an ailment the right time to begin a rite for its removal is determined.

Four verses (82-85) describe how the 27 Yantras are to be intently meditated upon in the six centres (Mûlâdhâra etc.) to attain the desired fruit.

Vv. 86 and 87 give an alternative method for those who are incapable of this intense meditation (Paribhâvanâ).

Vv. 88-96 speak of the sacrificial offering (Vali) to the Devî and the fifty couples (Panchâshan-mithuna) and the fruit gained thereby.

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Vv. 97-100 describe what the offerings to the Mithunas should be.

Chapter XXII. This chapter speaks of the rites relating the Validevatâ (Receiver of Offerings) of the sixteen Nityâs. This Devî, Kurukullâ, is inseparate from each of the Nityâs. Her Mantra which has been given in Chap. III (Vv. 89-93) is of 25 letters. This Mantra of 25 letters can be made into two others one of 7, another of 13 letters, by dropping out some of the letters—there are thus three Mantras of Kurukullâ. Her Vidyâ is therefore called Trikha*nd*â. Her Dhyâna is given in verses 10-12. Her hair is loose and dishevelled (Vikîr*na*-kuntalâ). She is naked. She is red and the embodiment of Bliss (Ânandavigrahâ). She holds in her four hands an arrow, a bow, a noose and a quiver (Tû*n*a). She is surrounded by Shaktis who, as in the case of the Nityâs, resemble herself in form and colour and carry the same weapons. They have just had the first bath after cessation of Pus*h*pa (*Ri*tusnâtâ) and are quick with desire (Sphurad-yoni). Their eyes are red with the excitement of Bliss (Madânandâru*n*eks*h*a*n*â).

The commentary says that by Naked (Nagnâ), we are to understand that she is Digambarâ, that is, she is clothed with space (Dik = the points of the compass). She is Ânanda-vigrahâ because she is blissful Consciousness (Smvid). The Devî also has just bathed and she too is passionate. She is so described as she is Sat Chit Ânanda, (Being Consciousness Bliss).

Vv. 13-18 describe the worship of the Devî and her four attendants (Âvara*n*a-devatâs). All these and others are to be worshipped in the Yantra described in Vv. 7 and 8.

The second line of V. 18, and Vv. 19 and 20 speak of the worship of Kurukullâ considered as part or limb (Anga) of Lalitâ the first (Pradhâna) of the Nityâs, and Vv. 21 and 22 state the fruit obtained by such worship.

Vv. 24 to 27 give the daily worship of, and specific to, Kurukullâ. The Mantra to be used is the same as that of Târâ

Vv. 28 to 30 set out the Dhyâna of Târâ-shakti. She is dark hued (Shyâma-var*n*â), has three eyes and two hands with one of which she makes the gesture of granting boons and with the other she holds a lotus. She is surrounded by Shaktis of various colours and forms. She has a smiling face and is adorned with gems and pearls. Her lotus feet rest on two jewelled footstools. This is apparently also the Dhyâna of Kurukullâ in her daily specific worship.

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V. 31 speaks of the articles to be used in daily Homa, and 32 and the first line of v 33 deal with Purashcharana. The second line of 33 and V. 34 say that it is only those who have done Purashcharana who are qualified for any ritual (Prayoga) for the attainment of any desire.

Vv. 35 to 50 speak of different rituals for different specifie purposes such as, obtaining control over man and animals, obtaining a good wife and so forth.

Vv 51-54 describe how a Yantra is to be drawn wherein the Mantra of 25 letters is to be used.

Vv. 54-61 state the five different purposes for which the Yantra may be used.

Ten verses (62-71) describe how a Yantra may be drawn wherein the Mantra of 13 letters is to be used and the four different purposes for which the Yantra may be employed.

Vv. 72-81 treat of the Yantra in which the Mantra or Vidyâ of 7 letters is to be used as above and the purposes for which the same may be employed.

Vv. 82 and 83 speak of eight other Yantras which may be formed by the help of the 13 letters varied by the addition of the vowel letters. By adding the different vowels (16) they can be made into 208 (16 × 13) letters.

Vv. 84-89 state the different purposes for which the Yantras may be employed; such as Shânti, Krûra and other rites previously spoken of.

Vv. 90-95 speak of the Vajra Yantra of 221 "Houses" and its uses.

Chapter XXIII. This chapter is devoted to Vârâhî. The Mantra of Vârâhî which is of 110 letters, is given in Chap. III, Vv. 73-88.

Vv. 13-15 give her Dhyâna in Nityapûjâ (daily worship). She should be meditated upon along with her attendants (Parivâra). She has the head of a boar (Kolâsyâ) and her body which from her throat downward is that of woman, is of the colour of molten gold. Her hair is of a burning tawny colour. She has three eyes and eight arms. She holds in her hands the Discus (Chakra), the Conchshell (Shangkha) the Lotus (Ambuja), the Noose (Pâsha), the Mace (Mushala), the Plough (Shîra) and makes the gesture of Dispelling Fear (Abhaya) and Granting Boons (Vara) She is seated on the back of Garuda. Her Shaktis or attendants are to be meditated upon as like herself. In her worship (vv. 16-18) for

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the attainment of any specific object she must be meditated upon as seated on a lion, a tiger, an elephant, a horse or Garu*d*a. She is to be meditated upon according to the Sâdhaka's aim as being of a dark green, red, yellow, black or smoky purple hue. Her attendants are also to be meditated upon in the same way.

V. 19 says that she is to be meditated upon as yellow in colour when Paralysing (Stambhana) as of dark green hue and seated on a lion (vv. 20-24) in a difficult pass (Durga-ma-mârga).

Vv. 25-29 give her Dhyâna for rites done to gain victory in battle. There is a serious printer's mistake in the notes in the last line of page 416. For "Pralâpanâma jalpa-vish*sh*a*h*" should be read "Palâyanadyapajayavishe*sh*a*h*." The other verses up to verse 43 give different other Dhyânas for different purposes.

Verses 44 and 45 state what are the "poisonous hours" (Vi*sh*a-nâ*d*î) and other times such as M*ri*ti-yoga (Death-dealing moment) and so on. The calculation is based on the position of the Constellations. The commentary quotes a text which is to some extent corrupt but of which correct copy has since been obtained. It is given in the errata.

Verses 46-60 describe propitious rites.

Verses 61-100 describe eight different Yantras for Stambhana (Paralysing) and other magical rites. These Yantras are formed by drawing diagrams and placing the different letters of the Mantra of VârâhÎ in different "houses" therein.

Chapter XXIV This chapter gives various Dhyânas of the 16 Nityâs.

Verse 3 says that for the attainment of Wealth (Shrî), Fame (Kîrti), Conquest (Jaya), powers of Subjugation (Vashya) and Attracting (Âkar*sh*a*n*a) the Devîs should be meditated upon as red, clothed in red and decked with red adornments.

Similarly (v. 4) for the acquisition of Learning (Vidyâ), Peace (Shânti) and Liberation (Mukti , they should be meditated upon as white like the moon and camphor. Whereas (v. 5) they should be thought of as black or of a smoky purple hue in the doing of rites to cause harm to an enemy. In every case the attendant Shaktis should also be meditated upon in the same way.

In verses 6 and 7 it is said that there are countless minor or subsidiary Shaktis which originate from the five "elements"

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(Bhûta) Ks*h*iti and others and the Gu*n*as Sattva and others. They are in them individually or in their combinations and in this way are countless. It is only a few of them who are dealt with in this chapter.

In verses 8-11 it is said that the Earthy Ones (Bhaumâkârâ) are yellow in colour, raiment and ornament and paralyze (Stambhanakârikâ). The Water-produced Ones (Âpyâ) who are Sâttvikâ, are white and grant Knowledge (Jnâna), Peace (Shânti), Wealth (Shrî), Fame (Kîrti), Good Fortune (Saubhâgya) and Liberation (Moks*h*a). The Fiery Shaktis are red and Râjasâ and grant the powers of Subjugation (Vashya), Attraction (Âkars*h*a*n*a) and Peace (Shânti). The Aerial Shaktis are smoky purple (Dhûmrâ) and the Etherial Shaktis (Nâbhasâ) are blue.

Verses 12 and 13 say that some of them have one face, some four, some nine, sixteen, twenty-five, thirty-six, forty-nine sixty-four, eighty-one and a hundred faces respectively. The number depends upon the proportion of the Gu*n*as and Bhûtas. The commentary says that the number of arms is double that of the faces in each case.

Verses 16 to 18 speak of the relation of Lalitâ who is the Pradhânâ (chief) with the other 15 Nityâs. It is further said here that all this is the gross form of Meditation (Sthûla-dhyâna).

Verses 19-21 speak of subtle Meditation (Sûks*h*ma-dhyâna). By this also the Sâdhaka attains his desire. In this Sûks*h*ma-dhyâna he meditates on the Devî in the six bodily centres (Mûlâdhâra and others), as red in colour and inseparate from himself.

Verse 22 speaks of the supreme form of Meditation (Para-dhyâna). This is done by meditating on the Parâ Shakti as one, impartite and impartible whole and visualising the Âtmâ as a steady, motionless flame in a windless place.

Verses 23 to 24 say that good or evil aimed at is accomplished by Sthûla-dhyâna in manner described in this book. The Adept (Siddha) attains his aim by Sûks*h*ma-dhyâna. Para-dhyâna is for the attainment of the highest End, the Place of Rest (Vishrântibhûmi).

The rest of the chapter gives different Dhyânas appropriate for the attainment of different aims. In propitiary rites (Shubhakarma) the Devî appears with a smiling face and in rites in which evil to others is aimed at (Ashubhakarma) she appears fearsome of aspect and everything about her awakens fear.

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Chapter XXV. In this Chapter it is stated that the 16 Nityâs along with the (36 consonant) letters which are the manifested 36 Tattvas, and the Mantras which are formed by the letters, as also the Yantras are one with Time (Kâla). The Prayogas with these are also given.

In verse 3 it is said that the vowels are the 16 Nityâs and the 35 consonants Ka to K*sh*a along with the first vowel A (अ) (which is both vowel and consonant) are the thirty-six Tattvas. The nine groups into which the letters are divided are the nine Nâthas or Gurus. The 16 vowels are divided (v. 4) into two groups of 8 letters each. But the vowels make one group when they are considered in connection with the Mât*ri*s Vashinî and others. The consonant letters are divided into seven groups of five each.

Three verses (5-7) say that by uniting each of the different Nityâs with each of the different Tattvas, the number of letters obtained is 576 (= 16 × 36). This is the complete number of letters, the complete number of Yantras and of years (i. e. they represent a cycle). Multiples of this number represent Yuga, Kalpa and other periods of time. Multipled by 3,000 we get the duration of K*ri*ta-yuga (Satya Yuga). That is, 1,728,000 years is the duration of Satya Yuga. Three-fourths of this period (1,296,000) is the duration of Tretâ Yuga. Half of the duration of Satya (864,000) is the duration of Dvâpara and a fourth of it (432,000) is the duration of Kali Yuga.

Verses 8-10 give the letters of the four Yugas, which are Mâyâ (A*h*), Dharâ (Um), Agni (Im) and Vâta (Am), as also directions as to the way the letters of the alphabet are to be placed in the Time Yantras (Gha*t*ikâyantras).

Verse 11 states the purposes for which these Gha*t*ikâ-yantras may be employed.

Verses 12 and 13 say that Mât*ri*kâvar*n*a-chakra (Chakra of the Alphabets) being based upon measures of time (Gha*ti*kâtmakatvena) is identical with the Jyoti*sh*chakra (Sidereal Chakra).

Verses 14 to 16 contain directions for drawing the Gha*t*ikâ-yantra and for the writing therein of the Vidyâ in the order of the Yugas and so forth.

Verses 17 and 18 classify the 576 letters into three sections representing three parts of Tripurâ Mantra.

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After giving some rituals (verses 19-24), verses 25 and 26 give some particulars about the mode of calculation of time which is explained at great length by the commentary. It is there said on the authority of an older text that the duration of the year is 365 days, 15 Da*nd*as, 30 Palas and 22½ Vipalas, (A Da*nd*a = 24 minutes). The same authority says that the duration of the Kali age is 157,791,645 days, The duration in days of the other Yugas are also given by the commentator.

Verses 27 and 28 speak of the necessity of worshipping the Lords of Dhâtus (constituent parts of the body) who are *D*âkinî and others and of the Kshetra (the Soil) and verses 29-37 of the way the 576 Yantras, one for each of the 576 years, are to be drawn with the aid of the 576 letters.

The uses to which these Yantras may be put is given in Verses 38-40.

Verses 41-48 give directions as to the performance of Abhisheka and state the fruits gained thereby.

Verses 49-53 speak of four kinds of worship (Upâsti) and of the fruits to be derived therefrom.

Verses 54 and 55 fix the time for particular kinds of worship according to the phase of the Moon and Verses 56-60 give some details about rituals for avoiding evils, etc.

Verses 59 and 60 hymn the greatness of the man versed in these Mantras.

Verse 61 is in praise of the Yantra. It is said here that in establishing a city and the like in any place this Yantra should be first placed there. For as verse 62 says, even the City of the Devas (Amarâvatî) may, without this Chakra, be annihilated.

Verses 72-78 speak of the merit or benefit gained by the repetition mentally of these Vidyâs a certain stated number of times. Verse 79 gives Anganyâsa and Verse 80 some directions about Meditation (Dhyâna) and Verses 81 to 88 give some directions about worship in the Yantras. Verse 89 speaks of the fruit obtained thereby.

Chapter XXVI. This Chapter deals with the world-pervading nature of the Mantras (Mantra-vyâpti) and of the oneness of the 16 Nityâs with the Mât*ri*kâs. It deals first

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(verses 5-10) with the origin of sound as Nâda (See "Garland of Letters") and how from its Parâ stage it changes into Vaikharî. This passage has been quoted in the *Shatchakra-nirûpana* and translated in the "Serpent Power" (P. 31).

Verses 11-16 say that by uniting each of the 16 vowels with each of the 36 consonants we get 576 letters (16 × 36). By uniting these letters in different ways all the Mantras, words, sentences and languages are formed. There is no one who can fully describe the greatness (Mâhâtmya) of Sound.

Verse 17 says that in each section of the nine-sectioned Chakra of Lalitâ there are 64 Kotis Shaktis (Koti = ten million). Verses 18-20 speak of the formation of the Mantras (Mantroddhâra) of the Gupta-yoginîs.

In verses 30-31 it is said that bodily evils and impurities are removed by Abhisheka. By steadfast gazing (Vîkshana), as described in connection with Vedha-dîkshâ (spoken of in Chapter xx), all false knowledge (Ayâthârthyam = Atasmin tad-buddhih) is removed and by spiritual instruction (Upadesha) which teaches the disciple self-communion (Svâtmavimarsha) all the unconquerable longings are destroyed.

In verse 32 it is said that when all this is done then all attachment to Sangsâra arising from Mâyâ is removed and the eternal (Nitya) and pure (Shuddha) Âtmâ is realised.

Verses 36-43 show that all letters, words and sentences are Mantras.

Verses 44-48 establish the identity of all Vaishnava, Shaiva and Vaidika Mantras with the Mantra of Lalitâ. The commentator, among other Mantras, quotes the well-known eight-lettered Vaishnava Mantra :—Ong Namo Nârâyanâya and says that Nâra means collective humanity (Nara-samûha) and Nârâyana is He who pervades Humanity. Humanity is not thus worshipped as such, as a Comtist might do, but as the Body of the Lord who informs it. That being so, this Mantra means the same thing as the Mantra of Lalitâ Some other Mantras are also quoted and discussed by the Commentator.

Verses 49-53 speak of the necessity of Faith, Devotion (Bhakti) in worship.

Verses 54 and 55 begin the subject of Amriteshvarî Devî and verse 56 gives her Vidyâ or Mantra. Verses 57-62 speak of the six aspects of Amriteshvarî-vidyâ. The Dhyâna of Amriteshvarî is given in Verses 64-65. She is like pure

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crystal. Her body is moist with the nectar flowing from the Moon on her forehead. She is dressed in pure (white) raiment, and holds in her hands a water lily, a lotus, the full moon and a jar of nectar. She is seated, decked with jewels set with pearls, in the middle of a lotus of 16 petals and is surrounded by 160 attendant Shaktis. It is to be noted that in the text all the adjective words are in the plural because the Devî has six aspects.

Verses 67-70 give some rituals and 71 and 72 the mode of worship with her Mantra (Vidyâsâdhanâ). Verses 73 and 74 speak of the mode of formation of Lotus-shaped Yantras (Padma-yantras), and Verses 75-82 of 6 kinds of Vajra-yantras and their rites. The rest of the Chapter deals with formation of other Yantras and rituals.

Chapter XXVII. This Chapter treats of the identity of Prâ*n*a (Life) with the Shrîchakra, the Shaktis and Time (Kâla).

The first three verses speak of the division of time into Lava and so forth as given in Prapanchasâra (See Introduction Vol. III of these Texts.)

Verses 4 and 5 say that the "Air" (Vâyu) which originates from the Mûlâdhâra is given different names such as Prâ*n*a, Apâna etc. (See "World as Power, Life"). It assumes the character of the different elements (Ksh*i*ti etc.) according to the place in which it is experienced.

Verses 6 to 12 demonstrate how the vital breath (Shvâsa) assumes the characteristics of those of or are influenced by the eight planets respectively. Râhu is left out here. Verse 13 speaks of the effect of these different characters.

Verses 14 to 17 notify what should, or should not be done, according to the characteristics of the vital breath. Verses 18 and 19 determine the time of initiation (Upadesha) according to the character of the vital breath.

Verses 20 and 21 state that a man breathes 360 times in one Nâ*d*ikâ (= Da*nd*a = 24 minutes) and as there are 60 Nâ*d*ikâs in a day he breathes 21,600 times daily.

Verses 22 to 24 describe how man's breathing affects and is affected by the five Bhûtas during the day. The verses which follow to verse 34 deal with the same subject of breathing and in greater detail.

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Verses 35 to 44 have as their subject the Nâdîchakra and the place of Kundalinî therein.

Verses 45 to 47 speak of the 38 vital junctions (Marma) in the human body and the fruit gained by the operation of vital activity (Vâyu-dhâra*n*a) in these places. By this, it is said, a man may go-out of his own body and enter that of another.

Verses 48 to 52 give the names of the ten Vâyus in the body and their functions.

Verse 53 defines Yoga. It says that the union (Yoga) of the Mind which sees no distinction between the Jîva and Âtmâ with the Paramâtmâ is Yoga. Yoga has eight limbs (Anga).

Verses 54 and 55 speak of the eight limbs of Yoga which are Yama, Niyama, Âsana and others (See "Serpent Power"),

Verses 56 and 57 speak of the six obstacles of Yoga. They are Kâma (Lust), Krodha (Anger), Lobha (Greed), Moha (Delusion), Mâna (Jealousy, Envy), Mada (Pride)

The first line of verse 56 defines Yama and says that restraint from all effort to gain objects of sense is Yama The second line of verse 56 and verse 57 define Niyama. It consists of Ahimsâ (Harmlessness), Satya (Truth),Âstikya (Faith), Arjava (Absence of Duplicity), Samatâ (Equanimity), Dh*ri*tî (Firmnes), Ks*h*amâ (Forgiveness), Dayâ (Mercy), Threefold Purity (Tridhâ Shaucham), Santos*h*a (Contentment) and Gurusevana (Service of the Guru). By threefold purity is meant purity in mind, body and action. (See "Serpent Power").

Verse 59 speaks of four kinds of Âsana (Padma, Svastika, Vîra and Bhadra) and says that these are necessary to attain steadfastness of the mind (Mana*h*-sthairya-karam).

Verses 60-63 describe the Âsanas. Verses 64-69 speak of Prâ*n*âyâma (See "Serpent Power") and describe the three stages therof. Verse 70 speaks of Pratyâhâra and verse 71 of Dhâra*n*â. Verses 72 to 80 state the fruits of Dhâra*n*â

Verses 75 to 77 describe the mode of leaving one's body at will (Svechchhotkrânti) and verses 78-80 the mode of entering another body. The first is done by restraining the vital airs and taking same through the Sus*h*um*n*â to the Brahmarandhra through which the escape is made.

Verses 81 and 82 give the signs of a Siddha.

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Verses 83 to 100 describe the signs of approaching death so that men may prepare themselves for it when it comes. The Gaurî-kânchalikâ Tantra which is a Medical Tantra give the signs more fully.

Among other signs given in this book the following may be noted. If a man without cause changes his nature such as a miser becomes liberal and so on; when a man cannot see the polar star, when a man on the eye balls being pressed on either side of the bridge of his nose does not see the half-moon-like lights, when on closing his ears he does not hear the sound of Ku*nd*alinî and so on.

Chapter XXVIII. This Chapter shows the identity of the Universe with the 16 Nityâs (S*h*o*d*asha-nityânâm lokâtmatvam).

In the first four verses the reader is reminded that the oneness of the 16 Nityâs with the Letters (Mât*r*ikâs) and Time (Kâla) has been dealt with in the previous Chapters (xxvi, xxvii).

In verses 7 and 8 it is said that in the middle of Bhûmi (Bhûloka) is the Meru of gold round which Bhûmi extends to a distance of 5000 Yojanas and outside this, in their order, are the seven oceans of salt-water, sugar-cane juice, wine, ghee, curd, milk and water. These are of varying width. A Yojana is four Kroshas which is 8000 cubits.

Verses 9-11 say that envelvoping these is the wheel of Time (Kâlachakra) moving round and round in the direction of the hands of a clock (Prâdak*sh*i*n*yakramât) which is put in motion by the Will of the Supreme Power (Ichchhâshakti of Parâshakti). This circle is divided into twelve sections by twelve shining spokes (Tejomayadvâdashâra).

Verse 12 speaks of the planets (Grahas) which are all within this circle.

In verse 13 it is said that Lalitâ is in the Meru in the middle with Her Light spread over all; and the fourteen from Kâmeshvarî to Jvâlâmâlinî are in the seven Islands (Dvîpas) and the seven Oceans and outside these is Chitrâ, the sixteenth Nityâ The abode of Chitrâ is spoken of as the supreme Ether (Parama-vyoma.)

Verses 17 to 22 give other details on this matter.

Verses 23 to 30 relate to some rituals. Verses 31 to 33 describe the order in which Bhûmi, Kâlachakra and Mahâvyoma are, and of the places of the planets in Kâlachakra.

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Verses 34 to 42 describe Nityâloka and the place there of the Devî and her attendants as also of Vârâhî and Kurukullâ

Verses 37 to 41 contain a Dhyâna of Lalitâ. She is in the garden of Kalpa trees where all the six seasons prevail. She is surrounded by countless Shaktis of Music (Sangîta-shakti) who are singing, playing on musical instruments and dancing. She is seated on a throne set with gems and in her eyes are seen her enjoyment of the dancing and music. Her face is illumined with a pure smile, Her body shows the bliss which is had on partaking of the "Natural Wine" (Sahajâsava). She regards with a kindly gaze good Sâdhakas. Around her are elephants and horses decked with variegated clothing, golden fly whisks and the like. She is surrounded by other Nityâs who are like unto Herself.

Verses 43 to 51 speak of the extent of the place where the Nityâs are and the fruit to be gained by doing Pûjâ there. Verses 52 to 71 speak of the protective amulet (Nityâ-kavacha) and the benefits derived therefrom.

Verses 72-75 deal with the identity of the planets (Grahas) with the letters (Mât*ri*kâs) and verses 76-89 with the Ma*nd*ala necessary for the worship of the Nine planets.

Verses 90 98 give directions as to the time of worship and then of the separate Ma*nd*alas for the worship of the Moon (Chandra) and Sun (Arka) and of the materials with which the same is to be made.

Verses 99 and 100 give general rules regarding the Ma*nd*ala or Chakra or Yantra of the nine planets (Navagrahama*nd*ala).

Chapter XXIX. In this chapter are given directions for making Ma*nd*apa, Ku*nd*a and the like in the daily Homa of the 16 Nityâs.

Verses 5-9 contain rules for finding out the directions (Dikparijnâna) by the position of Sun. Instruction is given here for the drawing of a diagram by which with the help of the shadow of a peg placed in its middle the point of the compass can be ascertained.

Verses 10-12 give general rules regarding the making of the Ma*nd*apa and also the places where the altar (Vedî) and Ku*nd*a are to be made and verses 20-22 give the measurements.

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Verses 23-27 speak of the making of the square-shaped Ku*nd*a and other Ku*nd*as within it and verses 28-31 give other details. Verses 32 and 33 describe the semicircular, verses 34 and 35 the triangular, verses 36-39 the Yoni Ku*nd*a, verses 40-41 the five-sided (pentagonal), verses 42-43 the six-sided (hexagonal), verses 44-46 describe the seven-sided and verses 47-51 the octagonal (As*ht*âsra) Ku*nd*as respectively.

Verses 52-57 give the dimension of the Ku*nd*a for making ten million Homas (Ko*t*ihomaku*nd*a), the number of priests required therefor and other details and Verse 58 speaks of the depth (Khâta-mâna) of the Ku*nd*as and verses 59-61 give the measure of the sacrificial String (Mekhalâ-mâna). Verses 62-66 speak of the Svarûpa of the Yoni-ku*nd*a and how to make it The Yoni is in shape like the leaf of the Ashvattha tree (*Ficus relegiosa*). It is said here that the Yoni is the great place (Pada) of the Tattva which is the Cause (Kâra*n*a-bhûta) and therefore the oblations should be made into it. The word Pada is defined by the Commentator to mean the place of origin (Udaya) and absorption or rest (Vishrânti) and he says it is great (Mahat) because it is complete (Pûr*n*a). By offering oblations into the Yoni full fruit is obtained within a short time.

Verses 66-68 speak of the Navel (Nâbhi) within the Ku*nd*a and how to make it and verse 69, of the two kinds of Dhyâna of Fire (Agni). It is either placid, kind (Saumya) or wrathful, cruel (Kraurya).

Verses 70-72 give the wrathful (Krûra) Dhyâna, In this he has two heads and seven hands, three feet and seven tongues. He has three aspects varying according to the Gu*n*as: Sattva, Rajas, Tamas. He has six cruel red eyes. In his four right hands he is holding the Shakti (his weapon) a garland of Aks*h*a seeds, the sacrificial Spoon (Sruk) and sacrificial Ladel (Sruva) In his three left hands he holds a Javelin (Tomara), a Palm Leaf and a golden Vessel full of Ghee. His mouths are ever wide open longing to destroy.

The rest of the Chapter deals with details of Homa sacrifice —the fruits to be gained thereby and the consequences of mistakes and omissions.

Chapter XXX.—This chapter deals with the Vâstudevatâs (Devatâs of the homestead) of the sixteen Nityâs, with their Chakra and mode of worship therein of the Devî.

Verses 4-10 give their origin. Of old there was an Asura by name Vâstupurus*h*a whose form was a square (Chaturasrâk*r*iti).

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He was all-destructive (Sarva-nâsha-k*r*it). All the Devas tried to kill him. But by reason of the boon (Vara) granted by Shakti and Shiva he could not be destroyed by them. Then the Devas came to Shiva for his destruction. They said: Tell us now of how the pride, born of the sense of indestructability, of this Asura can be destroyed. Unless you do this the universe (Vishva) will be distressed by him. They having said this Shiva replied: His destruction is difficult. He should be buried underground and fifty-three Devas should remain on him; then only will he not be able to move. From those who are averse to the worship of these Devas, they will take (the fruits of) their good acts and do them evil. Therefore these Devatâs should daily be worshipped.

Verses 11-14 describe the Chakra of the Vâstudevatâs.

Verses 15-26 enumerate the names of the 53 Vâstudevatâs The first of these is Brahmâ. Verses 27-29 describe how the Yuga and other letters are to be placed in the Vâstu-chakra and verses 30 and 31 give the Homa to the Vâstudevatâs.

Verse 32 describes the offerings and verses 33-39 the proper time for doing Vâstupûjâ every year Verses 40-42 contain directions about the making of Vâstuchakra and the materials to be used therefor.

Verses 43 and 44 briefly allude to Subtle (Sûk*sh*ma) and Transcendent (Para) Homa Here it is said Sûk*sh*ma Homa is the offering as oblation, into the fire in the mouth of Ku*nd*alini in one's Mûlâdhâra, of the manifested universe (Prapancha) objective and subjective (Vâchya-vâchaka-rûpa). By this one becomes like unto Shiva aud Shakti.

In Verses 47-50 it is said that this rite is what is spoken of as Prâ*n*âgni-hotra in the Vedas. By knowledge of this a man becomes freed from re-birth. It does not involve expenditure and labour and a man is not dependent on other's help. It is the means whereby the troubles of the mind find rest (Mana*h*-klesha-vishrânte*h* sthânam) It ends all sin (Ni*h*-shes*h*a-kalmas*h*am). It is all happiness (Sukhâspada). It is so, says the Commentary, because it completely dissolves the mind. It is held within one's Self (Svaga: because it has disappeared in one's Self) and because it is Knower (Chit=Jnât*ri*), Object of Knowledge (Vedya=Jneya) and Knowledge (Vedana=Jnâna.) It pervades the universe (Vishva-maya). This is fully dealt with in the thirty-sixth chapter.

In verses 51-55, however, something on this matter is said. It is here stated that in the Mûlâdhâra of all animals is Fire

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(Pâvaka) and in the heart is Sun (Prabhâkara). In the head below the Brahmarandhra is the Moon (Chandramâ) The First (Âdyâ) Nityâ (i. e. Lalitâ) pervades these three (Trayâtmaka). The oneness of these three along with their Lights (Tejas,) with the Mind should be meditated upon. The letters of Sun, Moon and Fire should then be offered as oblation into the Light (Tejas) which has been kindled in manner stated above.

Verses 56-60 show how this oblation should be made.

Verses 61 and 62 say that the imperishable body of Shiva and Shakti is composed of the three aforementioned forms or Tejas Other bodies (consisting of the five Bhûtas) are assumed by the will of Shiva-Shakti By Liberation (Mukti) is meant steadiness in the realisation of one's own oneness with the aforementioned three Lights. (Tanmayî-bhâvasthairya = Proktatejastraya-tâdâtmya-bhâva-sthairya)

Verses 64-69 describe Ku*n*d*a*lî It is here said that She is within the Light (Tejas) of Fire. She is the Power which constitutes the individual (Jîvashakti), sleeping like a serpent thrice-coiled. She is of boundless effulgence as she makes the universe manifest (Vishva-prakâshakatvât). Her head is Mâyâ (= Visarjanîya). Uttering a sound she moves up and up along the channel of Sus*h*um*n*â When Ku*n*d*a*linî moved by her own desire uncoils and straightens herself then the individual realises the whole Universe otherwise the Universe is to him like the darkness of night. He who knows Her as such knows Parama Brahma and Shiva and Shakti. It is here parenthetically stated that if a man does not hear, on closing his ears, the sound made by Ku*n*d*a*linî then his death is imminent.

Verses 70-72 say that such a man is liberated while living (Jîvanmukta) and then give the traits (Laks*h*a*n*a) of a Jîvanmukta: He cannot be affected by Merit (Pu*n*ya) or Demerit or Sin (Pâpa), he is beyond Sorrow and Joy; he neither loves nor hates; he has abandoned the desire for the fruits of his action; he has all contentment; he is not moved to anything by the wish of others; he merely abides in his body; to him praise and blame are the same; to him enemy and friend are the same; he is merciful and beneficent (Kalyâ*n*agu*n*a).

In Verses 73-80 it is said that others also may attain Siddhi after many births who worship the Devî with devotion, but fools who are proud of their learning and wealth go the downward path, birth after birth. When all sin arising from ignorance and wicked longings is destroyed then there arises devotion

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(Bhakti) for the Nityâs. It is by the power of that Bhakti that a man becomes a Jîvanmukta. Even Devatâs are what they are by the power of that Bhakti. The Lokapâlas derive their respective places from this. Even Shiva meditates upon Her. All Devatâs owe their existence to Her and their bodies are but of Her substance.

Verse 81 says that Supreme (Para) Homa is possible only for the Siddhas and in verse 82 it is stated that Bhakti in the Nityâs is possible only for those whose sins are all destroyed and who serve the knowers of Tat, that is, the Gurus who realise the Supreme Essence (Viditaparamârtha).

Verses 83-88 describe the character of those who are Bhaktas of Nityâ-vidyâ. They are not uncertain as regards the future life; they are contented (as for them there is nothing unattained); they are always complete (Pûr*n*a: because time and space do not limit them); they are blissful and not dependent, always seek the True and the Good and are devoted to the feet of the Guru; they covet nothing and seek not to hoard anything; they are free from meanness and busy themselves not in other's affairs. They are merciful towards all creatures, large-heatrd, undisturbed in mind whether there be gain or loss. They are pleased with, and free from anger towards all creatures and by nature they tend towards doing good and sing the praise of the good. They are averse from speaking of those who are addicted to sinful ways. They stay where and when they wish; they are not afraid of kings, thieves, wicked men or enemies; they possess the full power of enjoying life, and have all devotion towards all Devatâs and Holy Places; they are free from crookedness and helpful towards all. They are fond of music (as it is Nâda) and are the possessors of all they desire (as there is nothing separate from themselves.) Being possessed of the power of pleasing all they are honoured by women, kings, rulers and the wise. They have no envy for there are none better than they. Their desire is to be one with the Devatâ which is the highest of all desires.

In Verse 89 it is said that Para Homa is the dissolution of the mind which now accepts and now rejects (Sangkalpa-vikalpa-kâra*n*a-bhûta) into that which vascillates not (Nirvikalpa) and which is the common aim of both Gross (Sthûla) and Subtle (Sûks*h*ma) Homas.

Verses 90-93 establish the oneness of Sthûla and Sûks*h*ma Homa with Para Homa. It is here said that the articles of

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Homa offered in Sthûla Homa when burnt become one with the Fire into which they are offered: Sûks*h*ma Homa, it is said, is the realisation of the oneness of all sound and whatever is signified thereby with the object of Knowledge, the Knower, and the act of Knowing. Para Homa is that whereby is effected the total absorption, into the Changeless (Avikâri*n*i) Pure Being (Paramârthâtmani = Sattâmâtrasvarûpe), which is the Mahâshakti inseparate from one's Self and is the Light which shines without being fed by any fuel.

The remaining seven verses contain directions about Homa.

Chapter XXXI. This chapter deals with Sthûla Homa done with the object of punishing an enemy (Nigraha-homa). Verses 3-6 speak of certain things which should be known regarding the enemy before a Homa is begun.

Verse 7 tells of appropriate time for performance and verses 8 and 9 of the position of the 12 signs of the Zodiac (Râshis). Verse 10 says that Homa should be done after knowing the position of the Râshis. Verses 11 and 12 speak of the influence of the Sun on the Râshis and the influence of the Râshis on all animate beings.

In verse 14 is to be found the preliminaries of rites to be done with a doll representative of the person aimed at, and

Verses 15-21 speak of the manner of performance.

Verses 15-17 relate the position of Vis*h*akalâ (Poisonable or Vulnerable point) which changes according to the phase of the moon.

Verse 22 speaks of the Lords or Regents of the houses of the Zodiac, and verse 23 deals with the Constellations (Naks*h*atras).

Verses 24-26 speak of the size of the doll to be used, and

Verses 27-29 of the materials to be used.

Verses 30 and 31 give other details about the size of the doll.

Verses 32-34 state the appropriate times for the doing of injurious acts. The times are Pâtâlayoga, Nîchayoga, Vis*h*ayoga and so on. The commentary makes quotations from a number of astronomical authorities some of which are not intelligible and it has not been possible to trace the books from which they have been taken.

The rest of the Chapter gives details of different kinds

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of Homa and of the times when the same should be done and of the materials to be used therein.

Here there are a number of trees mentioned by name.

Chapter XXXII. This Chapter deals with Homa done for one's own or another man's benefit. This is called Saumya Homa. Verses 2 and 3 describe ordinary Homa (Sâmânya Homa). This is done with lotuses. Verses 4-10 describe Homa for the attainment of power and dominion (Aishvarya) and Verses 11-19, Homa for the attainment of wealth and prosperity and Verses 20 and 21 Homa for the acquisition of cows, lands, gold and so forth.

Verses 22-28 speak of articles of Homa. Other Verses to 41 deal with the same matter, verses 42 and 43 speaking of Homa for the propitiation of the Planets (Graha).

Verses 44 to the end of the book deal with details as to time of performance, articles of Homa and so on.

Chapter XXXIII deals with the Yantras of the Âdyâ Nityâ Lalitâ. There are, it is said here, 960 such Yantras.

The chapter describes the different Yantras and the different fruits gained by worshipping in the different Yantras. The principal Yantras or Chakras named are Shrî Yantra, Pûjâ-kamala Chakra, Amr*i*tagha*t*a, Siddhavajra, Ko*shth*a-vajra, Vajra-linga, Merulinga, Mahâlinga, Yoni, Vajra-vajraka, Mahâ-vajravajra.

Chapter XXXIV. This describes some rites of a "wonderful" character (Loka-chamatkârakara).

These are done by worshipping the different aspects of the Devîs. There are the names of twenty-four Vidyâs given in Verses 2-4. They are Siddha-sârasvata, M*ri*tyunjaya, Tripû*t*â, Gâru*d*a, Ashvârû*dh*â, Annapûr*n*â, Navâtmâ, Navâtmikâ, Devîh*ri*daya, Gaurî, Lak*sh*adâ, Ni*sh*katrayapradâ, I*sht*adâyinî, Mâtanginî, Râjyalak*sh*mî, Mahâlak*sh*mî, Siddhalak*sh*mî, and seven aspects of Gopâla or Kris*h*na.

Verses 5 and 6 give ihe Siddha-sârasvata-vidyâ

In Verses 8-10 it is said that if this Vidyâ be infused into water in the manner prescribed, and a little girl with faultless limbs be made to drink it then she speaks like Sarasvatî herself of the past, present and future.

Verse 11 gives the M*ri*tyunjayavidyâ (M*ri*tyunjaya is Shiva as Conqueror of Death). His Dhyâna is given in

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Verses 13 and 14. He is seated on a lotus the stalk, the petals and the pericarp of which are respectively, the first, second and third letters of his Vidyâ. His body is bathed with nectar. On his forehead is a Kalâ of the Moon. He is white in colour and is holding in his hands a deer, a rosary of Aks*h*a seeds, and a noose (Pâsha) and is making the gesture of Exposition (Chintâ = Vyâkhyâna-mudrâ). He should be meditated upon upon as one with the meditator (Svaikyena bhâvayet).

Verse 15 gives the Vidyâ of Tripu*t*â and verses 15-20 her rituals and Dhyâna She is red and gracious of aspect, carrying in her six hands a flowery arrow, a goad, two lotuses (one in each) a noose and a sugar cane bow. She has a bright gem-set crown on her head. She is surrounded by Shaktis singing sweetly, decked in love-provoking fashion (Sh*ri*ngâra-bhûs*h*â) and carrying fly whisks (Châmara), mirrors, and so forth.

Verses 21 and 22 give the Gâru*d*a Mantra. Verse 27 gives the Vidyâ of Ashvârû*dh*â and 28-30 give the rituals. Verses 31-33 give her Dhyâna. She is red and seated on a red horse and gracious of aspect. In her right hand is a spear with a crescent-like head and in her left a leathern stick (or whip), with one of her other two hands she holds the enemy of the Sâdhaka tied by a golden rope and with the other strikes him with a cane of gold.

Verse 35 gives the Vidyâ of Annapûr*n*â. Her Dhyâna is related in verse 37. She is smilingly looking at Shiva dancing the Tâ*nd*ava dance whereby the serpents are frightened, holding in her hand a golden vessel full of custard (Pâyasa).

Verses 41 and 42 give the Vidyâs of Navâtmâ and Navâtmikâ.

Verse 43 gives the Vidyâ of Devîh*ri*daya. Her Dhyâna is the same as that of Sarvamangalâ The following verses give her ritual.

Verse 48 gives Gaurî-vidyâ and the following verses the ritual.

Verses 53 and 54 give the Vidyâ of Laks*h*asuvar*n*adâ.

In this way the different Vidyâs mentioned above are given.

Verse 84 makes the important statement that Lalitâ assumed a male form (Pungrûpa) as K*ris*h*n*a and by enveloping all women (Sarva-nârî-samârambhât) enchanted the whole world.

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Krishna was surrounded by his Shaktis (i. e. the Shaktis of Lalitâ). He assumed six different forms (*Shodh*â'kalpayad vapu*h*).

The names of the six forms are Siddhagopâla, Kâmarâja gopâla, Manmatha-gopâla, Kandarpa-gopâla, Makaraketana-gopâla and Manobhava-gopâla. The last five, namely, Kâmarâja, Manmatha, Kandarpa, Makaraketana, Manobhava were, it is stated in Chapter VII, vv. 28-33, created by the Dêvi Lalitâ. They are Her five arrows of desire representing Her five senses of knowledge. (Jnânâtmakân = panchendriya-jnânavigrahân).

Verse 95 gives their Dhyâna.

Verses 96 to 99 speak of ceratin herbs by the use of which in manner prescribed Devatâs may be visualised.

Chapter XXXV. This is called the Vâsanâ-patala or the Chapter dealing with the Vâsanâ of words The word Vâsanâ has various meanings, but in the sense it is used here and in the last Chapter of the Kulâr*n*ava Tantra it means not the etymological meaning of a particular word but what the Sâdhaka does or ought to understand by it.

The Chapter begins by speaking (V. 1) of the Vâsanâ which shows the oneness of the sixteen Nityâs with the Sâdhaka's Self (Svâtmatve vâsanâm) The latter visualizes his oneness with them (Pratyak*sh*â tanmayatâ-siddhi*h*) The Guru is the Âdyâ Shakti who is Vimarsha. His ninefold character (Navatva) appears in the nine apertures of the body. [The Commentary adds that as through these apertures we take in what is good (Upâdeya) and throw out what is bad (Anupâdeya) so by the mercy of the Guru the Sâdhaka's mind tends towards the Truth (Artha) and abstains from untruth (Anartha). The two ears and the mouth are the Divya, the two eyes and genitals are the Siddha, the two nostrils and the anus are the Mânava Gurus respectively].

The Validevîs are (verse 3) the Shaktis who lead us astray (Unmârgapravartikâ*h* shaktaya*h*) by making us believe that which is not *That* to be *That* (Atasmin tadbuddhing janayitvâ). Panchamî (= Vârâhî) occupies the place of the Father (Janakât-mikâ) as she (as the commentary says) protects us from evil (Anabhimata) and Kurukullâ is Mother as she gives us what is good (Abhimata). The aims of human existence (Pura-*sh*ârthâ*h*) are ocean-like on account, as the Commentary says, of their greatness and boundlessness. The body is an island

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of (nine) gems (verse 5). The nine gems are Ojas, Shukra, Majjâ, Asthi, Medas, Mângsa, Roma, Tvak, Rudhira. Resolutions (Sangkalpâ*h*) are like the wish-granting trees, for any action undertaken with resolution is fruitful. The Âdhâras (that is, the Six Chakras or centres in the body) are the Seasons. [This is so because by the Union of Sus*h*um*n*â with I*d*â and Pingalâ, which are Moon and Sun, time may be measured in the Chakras]. Time which is Âtmâ (Kâlâtmâ = Kâlasvarûpâtmâ) along with the Planets, the Constellations, the Zodiac (Râshichakra) move west (*lit.* faces west), therefore the Sâdhaka faces East (when he is doing Sâdhanâ).

The Tâttvika aspect (Svarûpa) of Kâla is dealt with in the 36th. Chapter. In verse 6 it is said the Knower (Jnâtâ) is one's Self (Svâtmâ) i. e. the worshipper; Knowledge (Jnâna) is the offering (Arghya); the Object of Knowledge (Jneya) which is the Shrîchakra (See Tantrik Texts, vol. X) is outside the Knower. The worship of the Shrîchakra is the unification of these three (viz. the Knower, the Knowledge and the Object of Knowledge). Here is shown the identity of different parts of the Sâdhaka's Self with different parts of the Shrîchakra for which see pp. 5-8 of Introduction to Part I (vol. VIII of T. T.). Verses 7-11 say that the Siddhis (A*n*imâ etc.) in the Shrîchakra are the Rasas Sh*r*ingâra and others together with Niyati; the six Ûrmis (Hunger, Thirst, Sorrow, Delusion Decay and Death) together with Pu*n*ya (Virtue or Merit) and Pâpa (Sin) are the eight mothers Brâhmî and others. The (five) Bhûtas, the (ten) Indriyas (Senses) and Mind (Manas) are the (16) Kalâs of Nityâ. The functions of the five Organs (Indriyas) of Action (Karma) such as Speech (Vachana), Taking (Âdâna), Walking (Gamana), Emission (Visarga) and Bliss (Ânanda) together with the three Dos*h*as namely Vâyu, Pitta and Kapha, (See Introduction to Vol III of Tantrik Texts) are the eight Shaktis Ananga-kusumâ and others. The fourteen Nâ*d*îs mentioned in the 27th Chapter are the fourteen Shaktis Ks*h*obhi*n*î and others. The ten Vâyus (Prâ*n*a, Apâna, Samâna, Vyâna, Udâna; Nâga, Kûrma, K*ri*kara, Devadatta, Dhananjaya) are the ten Shaktis Sarvasiddhi-pradâ and others. The ten Fires (seven of which are in the Dhâtus and three in the Dos*h*as) are the Shaktis Sarvajnâ and others; Heat and Cold, Happiness and Pain, Wish or Desire (Ichchhâ) and the three Gu*n*as (Sattva, Rajas, Tamas) are the Shaktis Vashinî and others. The (five) flowery Arrows are (five) Tanmâtras. The Mind (Manas) is the Sugarcane Bow (Iks*h*udhanu*h*). Attachment (Râga) is the Noose

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(Pâsha). Repulsion (Dvesha) is the Goad (Ankusha). The Text in Verse 12 then proceeds to state that Avyakta, Mahat, Ahamkriti (Prakriti-tattva, Buddhi-tattva, Ahamkâra-tattva) are the Devîs Kâmeshvarî, Vajreshvarî and Bhagamâlinî, and Samvit (= Sakalâtmaka-chaitanya = the supreme, all-embracing Consciousness) is Kâmeshvara. One's own Âtmâ [which remains as the one Sat after having absorbed within itself all the Vikalpas which is the world (Vishva-vikalpa)] is the Devî Lalitâ whose body is the Universe (Vishva-vigrahâ). Meditation on Her which is the same as meditation on one's Self (Tadvimarsha = Svâtma-vimarsha) is Redness (Lauhitya). Bhâskararâya in his commentary to the Bhâvanopaishad *Rik* 29 (See Tantrik Text Vol. XI pp. 54, 55) has dealt with this. Kâmeshvara he says is like crystal and therefore the part which is white (Shuklacharana). The Commentator says that attachment of mind to anything (Râga) is Redness. The Consummation of worship (Upâsti) is meditation on one's Self. Siddhi is attained when thought does not wander (from the contemplation of the identity of one's Self with the Object of worship). The Mudrâs (Yoni Mudrâ and others) signify (verse 14) faith (Bhâvanâ) in the greatness (Vaibhava) of the object of worship. For the attainment of this Bhâvanâ, what is necessary is action (Kriyâ). Though action passes (Chalatve'pi), it yet produces steadiness. Prayogas (Rites done to avert evil and induce what is good) help in the dissolution of indiscrimination (Aviveka) which is the cause of all distinctions (Vikalpa) into Vimarsha. Yantras and Mantras (verse 16) help to produce steadiness in the belief of one's unity or oneness with the Âtmâ (Svâtmatve). Worshipping or saying prayers thrice daily (Sandhyâ) rids man of the notion of beginning, middle and end (Âdimadyânta-majjana, i. e. it leads one into Timelessness). The other Shaktis (i. e. the Guptayoginîs) who dwell in the Chakra produce the belief in the multifariousness of the Universe. By Nyâsa (v. 18) the body is made like that of the Devatâs. [Nyâsas tu devatâtvena svâtmano dehakalpanam]. Japa produces a sense of identity with the Devatâ. [Japas tanmayatâ-rûpabhâvanam]. By Homa is destroyed the sense of multifariousness. [The Commentator here says :—there are different kinds of ornaments made of gold but they are all gold. The Bhâvanopanishad, *Rik* 32, T T. Vol. X, p. 59 says that Homa is the dissolution into the Âtmâ of all Vikalpas or Distinctions such as "Thou" and "I," "Is" "Is not," "Should be done" and 'Should not be done" and the like]. Tarpana is the Contentment (Tripti) caused by the realisation of the identity of all things with one's Self. (i. e. Tarpana leads to this realisation). [Eshâm anyonya-

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sambheda-bhâvanang tarpa*n*ang sm*ri*tam]. The Bhâvanopani*sh*ad says that the Contemplation on the object thereof as one with one's Self (Abheda-bhâvanâ) is Tarpa*n*a. Abhi*sh*eka is (i. e. leads to) the final removal of the pain arising from Moha, Ajnâna and the like. [Moha is defined in the Commentary to mean "the absence of the knowledge of the rightness and wrongness (Kartavyâkartavyajnânâbhâva) of action arising out of overwhelming desire]. Vidyâ is Âtmâ which is the abode of all (Sarvâshraya) as all things are one with It. This is Great (Mahân) as it is All-pervading (Vibhu). Upadesha (instruction i. e. spiritual instruction) is (i. e. leads to) the removal of all attributes (Upâdhi). Dak*sh*i*n*â (to the Guru) is (implies) inseparateness (Bheda-shûnyatvam) between the two (Guru and Shi*sh*ya). Service (of the Guru) is (i. e. causes) steadfastness (Sthairya) of Self-knowledge. The fifteen Nityâs are the fifteen lunar days (Tithis) in the evolution (Pari*n*âma) of Time. The five fingers are the five Elements (Panchabhûtas). Their intimate connection with one another is (as appearing in Kara-mudrâ or Mudrâ made with the hands and fingers) indicative of the manifoldness (Prapanchatâ=*lit* five-foldness) of the Âtmâ.

Verses (24-25) which are in a wilfully disordered (Vyâkulita) form to ensure secrecy give the meaning of the Bîja (Hrîm), of Lalitâ, which is the Rûpa of the Devî. "H" stands for Prakâsha, because it is (the Bîja of) Âkâsha which is Sphura*n*âtmaka, "R" which is (the Bîja of) Agni means Devouring (Grâsa) because Fire devours ; "Î" is the Vimarsha (as it leads to oneness in the Supreme sense : Tâdâtmya-paramârtha-melana). By the Bindu (M) is effected the Niphâlâna of Realisation of oneness of the Sâdhaka with these.

In verses 27-30 it is said that a Mantra of one letter is called a Pi*nd*a, of two letters Kartarî, of three to nine letters Bîjaka, of 10 to 20 letters Mantraka, and one which exceeds this number is called a Mâlâ.

Verses 31-33 show in how many different ways the Mantras can be arranged. A Mantra of three letters can be arranged in six ways, one of four letters in twenty-four, and so on.

Verses 34-43 show how the Mantras can be arranged in a Yantra. The Commentary deals with this in very great detail.

Verses 44-45 contains six questions by the Devî (1) relating to the meaning of the five kinds of Mantras—as Sthûla, Sûk*sh*ma and Para ; (2) how the Sâdhanâ of these Mantras can be adequately carried out ; (3) wherein lies the in-efficacy of their

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Sâdhanâ; (4) how inefficacy may be rectified; (5) what are signs of the Siddha; (6) what is Siddhi.

Verses 46-48 state how for the ascertainment of the meaning of Mantras a diagram with fifty 'houses' therein should be drawn for the purpose of placing therein each group of letters of the alphabet classified according to the Bhûtas (Elements) to which they belong.

Verses 49 to 53 give the names of each of the ten letters in the five groups. The verses are in Vyâkulitâks*h*ara or disordered form. Verses 54-55 says that this is done to keep the names secret. The letters belonging to Air, (v. 49), Fire (v. 50), Earth (v. 51), Water (v. 52), Ether (v. 53) respectively are given in the verses stated. These verses have been set right though with some difficulty owing to incorrectness of the Text.

Verse 56 is also in Vyâkulitâks*h*ara. The second half of the second line of the verse is indecipherable. In this and the following verse Shiva says that the Deshika (Guru) makes countless verses unintelligible to the ordinary reader. The Commentator explains how these verses are to be read.

Verses 57-60 state how a Yantra may be drawn to enable the man versed in this Tantra and Vidyâ to attain the state of the Devatâ whose Sâdhanâ he is doing.

Verses 62-63 say that Mantras are either cruel (Krûra) or benevolent (Saumya) or they are mixed (Mishra). This depends on the character of the letters they are composed of. Mantras in which the letters of Ether (Nabha*h*) Fire (Agni) and Air (Vâyu) are in excess are cruel. Mantras in which Earth (Bhû) and Water (Toya) letters are the greater in number are benevolent.

In Verse 64-66 it is said that the meanings of Mantras are of three kinds. Upâsakas also are of three kinds. The Siddhas know the oneness of Mantras with Parâ rising as they do through different stages such as Pashyantî and the like and returning again by the very nature of their oneness (Tâdâtmya) to Parâ. The Sâdhyas seek to know the meanings of Mantras according to the rules of grammar and the like. The Sâdhakas meditate on the identity in the Mantras of, on the one hand, the five Bhûtas which are that which is denoted by speech (Vâchya) and are aspects of Avyakta (Avyaktâtmaka) with, on the other hand, the letters (Aks*h*aras), which are that which denotes (Vâchaka) as they are the Shaktis of Avyaktanâda.

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Verses 67-69 speak of the transcendental significance of Mantras (Mantra-vîryam = Mantrâ*n*âm paramârtha-svarûpam). By a knowledge of this man becomes liberated whilst living (Jîvan-mukta). By a knowledge of this, Mantras may be made efficacious. Verses 70-72 give the thirteen causes whereby a Mantra becomes inefficacious and verses 73-75 note the traits of a man who has attained Siddhi in Mantra. He neither hates nor is attached to anything greatly. He is neither over-sorrowful nor over-joyful. He is neither over-affectionate nor envious. He is not overcome by any calamity. He makes others happy and avoids giving pain. His body is merely a vehicle for his Self. He meddles not in the affairs of others To him loss and gain are the same and he is always contented. He can enjoy a thing and yet give it away. Verses 76-79 describe other powers of a man who is Mantra-siddha. It is here said that it is only a man of this kind who should do any rite (Prayoga). Verses 80-83 say that just as between men and men and Devas and Devas there exists enmity—so also is it between Mantras and Mantras. It shows how such enmity arises and between what Mantras. Verses 84-86 explain how owing to the fault of the Upâsaka a Mantra may become inimical and if so how this evil can be remedied. Verses 87-88 state how a Mantra may be made propitious. Verse 89 gives direction about the making of amulets and verse 90 instructs as to how to use the same. Verses 91 to 100 give the names of fifty Herbs (Os*h*adhi) one for each of the fifty letters of the alphabet. These are classified in five groups of ten each. Each of such groups belongs to one of the five elements (Bhûtas).

Chapter XXXVI. This is the last Chapter. It begins with twenty questions (Vv. 1-6) by the Devî. She asks Shiva about (1) The true nature (Svarûpa) of the sixteen Nityâs, of Shiva himself, of Her own Self and of the other Devatâs. (2) How the same can be known. (3) What is the form of the Universe (Kimâkâram vishvam). (4) What are the merits (Pu*n*yas) and demerits (Pâpas) of creatures. (5) How or by what acts are they caused. (6) What are the causes which lead to their being born. (7) What is Liberation, (Mukti). (8) What is the world of birth and death (Samsâra). (9) Who gets Mukti. (10) What is the cause of bondage. (11) How is one liberated thereform. (12) What is the root of Samsâra. (13) What are the Tattvas. (14) What is intelligence (Dhî) (15) What are the Indriyas (Senses.) (16) What are Prâ*n*as. (17) What is Jîva. (18) What is Para, (i. e. what is beyond Jîva). (19) What is Time

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(Kâla) and (20) What are the planets (Graha) The Devî ends Her questions by asking that Her questions may be answered in a manner authorised by the Vedas, the (Dharma) Shâstras, the Purâ*n*as and the Âgamas.

In verses 7 to 10 Shiva says that though these matters are of a secret character He will yet answer Her questions clearly. By listening thereto and controlling the wild longings one will fully know one's own true nature (Svasvarûpa) and conquer the evil proclivities with which one is born and thus participate in the true, pure, manifest and boundless Becoming. [Satya-shuddha-sphu*t*âshe*sh*a-sphurattâtmâ bhavet]. This is very secret and can be understood by the mercy of the Guru alone and should always and in every way be kept secret.

In verses 11 and first line of verse 12 he answers the first question. He says—there is the knowledge (Jnâna) of "This" and there is the knowledge (Jnâna) of "I". The transcendent Knowledge (Jnâna) which is Chaitanya and wherein both these are united is My Body. [The commentater says that Shiva pervades the universe as its Consciousness (Châitanya), like heat in a bar of hot iron, in the bodies consisting of the Bhûtas the Indriyas &c.] "This Body of Mine," the text proceeds, "is the Chaitanya of the sixteen Nityâs, of Thee and of other beings."

The second line of verse 12 and verse 13 answer the second question. It is here said that by the annihilation of evil desires (Durvâsanâ), the unchanging (Sthira) Âtmâ manifests Itself. This Âtmâ is eternal (Nitya) true and therefore without a second and great (Mahân i. e. not limited by time and space). It may also be attained by means laid down in Nityâ-h*ri*daya Tantra (i. e. Yoginî-h*ri*daya). Verse 14 answers the 3rd question. Here Shiva says :—Shabda and Buddhi are of two kinds transcendental (Paramârtha-rûpa) and non-transcendental (Apa-ramârtha-rûpa) ; the latter pervades truth and untruth. The universe therefore appears to be so. Shiva answers the 4th question in the first line of verse 15 by saying "It is on account of the two fold character of Shabda and Buddhi that creatures become virtuous and sinful. Shabda and Buddhi and the Prapancha are the same in that which is true (Satya) and what is untrue".

In the second line of verse 15 and verse 16 He answers the 5th and 6th questions. He says : "That the exercise or functioning (Vyâpâra) of the senses (Indriyas) of a man who is prompted by true Jnâna is Pu*n*ya. It is Pâpa when the mind takes that to be right which is not so It is from the latter that

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various kinds of birth emanate." In verse 17 He answers four questions. True knowledge (Yâthârthye jnânam arthânâm) is Mukti. The reverse of this (Tadviparîtatâ) is Samsriti (= Samsâra). Liberation therefrom is by Buddhi. Desire is bondage.

In verse 18 the 11th question is answered, It is here said that by the destruction of Karma effected by Vedhadîkshâ by the Guru and by his word of instructions (Ukti) and also by meditating thereon (Vimarsha) is Liberation from bondage gained. In verse 19 the twelfth question is answered. The root (Kanda) of Samsriti (Samsâra) is Non-discrimination (Aviveka)—which is defined by the Commentary to mean the absence of a true knowledge of the difference between the body (Deha) and Âtmâ. This Aviveka the Text says is great for it pervades and rules all creation.

Verse 20 answers the thirteenth question. The Tattvas, it is said here, have been so called in all Tantras because they as Jnâtri, Jnâna, Jneya (Jnâtri-jnâna-jneya-mayâni) are in all bodies. They are so, says the commentary, as they are manifestations of and are one with Chaitanya (Chaitanyasya tâdâtmyena sphuranatvât).

The seventeen verses after this (vv. 21-37) in answering the 16th question describes the 107 qualities (Gunas) of Buddhi (Dhî) and how same are recognised After saying that Manas, Buddhi, Ahangkâra and Chitta are but different forms of Dhî the Text proceeds to give all the other different forms such as Sthûla, Sûkshma and others. In verse 35 Shiva says: "That aspect which is Tvanmayî (Shaktimayî) is Dhî and that aspect which is Manmayi (Shivamayî) is Chit. [The commentator says that it is Dhî or Buddhi when Chit has apprehension (Upalabdhi) of objects. It may be compared to fire actually seizing and consuming a piece of wood. Chit is the state (of Consciousness) in which there is no such apprehension. It may be compared to fire not acting upon but latent in a piece of wood.]

Verse 38 answers the 15th question. The Indriyas, it is said here, are the five Bhûta-shaktis whereby the mind functions on such objects as it wishes.

Verse 39 answers the 16th, 17th and 18th questions. The different manifestations (Vijrimbhana) of Chaitanya caused by the action thereon of Buddhi and the five Bhûtas are the Prânas (i. e. the Vâyus,—Prâna, Apâna, Samâna, Vyâna, Udâna). Jiva is the witness thereof (Tat-sâkshibhûta) [The Commentary says Jîva is that which goes not the way suggested by the body and

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senses (Deha and Indriya)]. Para is Tattva (Tattvâtmaka) because Tat is Truth. [The Commentary says that when Buddhi which in itself is apprehension of objects (Upalabdhi-svarûpinî) knows that the body and the senses are not the Self and is not affected thereby and thus resumes its true nature—as it were a fire which does not burn—then it is called Para].

Verses 40-47 answer the 19th question. Kâla, it is said, possesses all the qualities above enumerated as regards Buddhi. Shiva says: "Whatever the two letters in the word Kâla signify that is My Body. I cannot easily describe or show it to Thee, but will try to do so by illustration. Day succeeds night because of the movements by rotation of the sun, the moon and the other heavenly bodies. Therefore it is not right to speak of Time (Kâla) as identical with night and day (Tan-mayatâ-rûpam). Lava, Truti and other divisions of time are merely fractions of universal Time. The one nature (Rûpa) of Kâla is that Chit which has neither beginning nor end. Lava, Truti and the like are merely measures of (Anumîyate) Kâla. That is the true nature (Svarûpa) of Kâla, which is gained or known (Yat tu labhyate) by meditating thereon (Bhâvanât) according to the capacity of one's intelligence (Svabuddhyâ). Nothing more can be said about this."

Verses 48 and 49 answer the 20th question. The Grahas (Planets) are forms of Chit inseparate from Kâla (Kâlâprithag-rûpa-chid-rûpa). They go round and round at different times and in different places in continuous circles. By reason of this they make the Bhûtas (Elements) and others, undergo many changes. These many variations appear as the universe (Prapancha). It is by these Planets again that the Bhûtas and their modifications are destroyed.

In verses 50 to 54 the Devî says: "Lord though Thou hast answered my queries yet I have not gained a complete knowledge of the universe (Prapanchâtma-viveka)." Then She proceeds to ask twelve more questions. Who is born and who dies? Why is one born and why does he die? If the Jîva is of the formless omnipresent Âtmâ, then how and where does it exist (Kathang sthitih)? How and where do Kâla and Paramâtmâ abide? Is it the Liberated or the others who are born? Where are the five Bhûtas? Are they in the bodies (Deheshu) or outside them? How does the Jîva enter the body and how does it leave the body? To these Shiva replies (Vv. 55-56) that as a result of the actions (Karma-vipâkatah) caused by the variety of Buddhi (Buddhivaividhyena) about which I have spoken both birth and death take place. [The Commentater

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adds that the cause of birth and death (Janana-mara*n*a-kâra*n*am) of the Jîva is the Egoism (Abhimâna) that the body is the Self]. The relation between Supreme (Para) and the Universe (Vishva) is like fire in a piece of heated metal. Kâla and Para are one with the other (Tâdâtmya). The Liberated (Muktâ*h*) never become Jîvas on any account, nor are any born who have not previously been born (Apûrvâ*h*). Buddhi makes its individualising impress on the form of Jîva, just as a seal (Mudrikâ) makes its mark on a bit of bees' wax (Madhûchchhi*sh*t*a).

The Text (Vv. 59, 60) then deals with Earth, Water, Fire, Air and Ether, the last of which is all pervading (Sarvaga) and one with Time (Kâla-tâdrûpyata*h*). They are in bodies.

The coming (Âgati) of the Jîva (V. 61), into the body composed of the five Elements, is the result of the union of the Vîryas (Seeds), that is, Shukra and Sho*n*ita of the father and mother. Their union (Tâdâtmyam sangatam) manifests as the individualised Chit. When, as in the case of the Siddhas, there is a cessation (Virama*n*a) of that which produces the sense of I-ness (Ahamiti upalabdhi*h*) which is the result of Prârabdha-karma, death is like sleep and there is no change when they leave the body. [The Commentator says :—By the Will (Svechchhayâ) of the impartite Chit (Anavachchhinnachit), that which is the Svarûpa of Buddhi which is apprehension (Upalabdhi-svarûpa) in bodies, becomes Jîva and goes out through the senses (Indriya-dvârâ vahirgatâ) and experiences (Anubhavati) the things of the Objective World (Vi*sh*ayân). This is the Wakeful State (Jâgradavasthâ). When it detaches itself from the senses and remaining in the heart experiences whatever is therein, it is said to be in a Dreamful State (Svapnâvasthâ). When it detaches itself from the heart also and rests (Vishrâmyati) in the Consciousness (Chaitanya) which is the Paramârtha, it is said to be in a state of Dreamless Sleep (Su*sh*uptyavasthâ). To the Siddha who is Chitsvarûpa, to whom birth and death are like the reflection of the Moon in water, the latter is therefore like dreamless sleep]. For they know the true relation of body and Self by the initiation (i. e. by Vedha or D*ri*g Dîk*sh*â) of the good Guru. In the case of the ordinary man, (Itara = Pâmara), the Sâdhyas and the Sâdhakas this is not so. [The Commentary says that the Sâdhyas, though they are initiated by a good Guru (Sad-guru-ka*t*âk*sh*e satyapi), are yet by reason of their propensities occupied in ritual and averse from making any attempt to know the true nature of the body and the Âtmâ. The Sâdhakas although they, by the initiation of the Sad-guru, have attained some apprehension of the Paramârtha, are not fully rid of their natural propensities]. These three classes

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only lose their attachment for the body when severed therefrom (by death).

Death during the six months (Vv 65, 66) beginning with Pau*sh*a (mid December to mid January), between the 8th day of the light half of the lunar months and the 8th day of the dark half, indicates that the person so dying has gone upon a Good Path (Sugati). The Siddha has previously (to death) been freed from (attachment to) the body, the senses and the mind and whenever, wherever, and howsoever he may leave the body he goes the Good Path, for he was liberated whilst living (Jîvanmukta).

In verse 67 the Devî asks :—Lord, all creatures have bodies but why are their Buddhis so multiform? In verse 68 Shiva says :—The taste (Rasa) of water depends on the nature of the soil on which it is. The same is the case with Buddhi. This again is the result of Karma.

Verses 69-71 state, that without the help of the Sadguru and one's own efforts nothing can be gained. Through the aid of both, man realises his Svarûpa. The Devî then (V. 72) asks :—What is gained by the service of the Sad-guru? Verses 73-81 give in reply the forty-seven qualities acquired by the service of the Sad-guru which produces Self-knowledge (Âtmajnâna) Such a man looks upon all as himself (Âbhirûpya = Sarvâtmabhâva). He is free from all doubts in spite of conflicting Shrutis. He is full of contentment as he has realized himself and has a feeling of his Completeness (Paripûr*n*atâ). He is always merciful and free from both attachment (Râga) and hatred (Dve*sh*a). He is easily accessible and free from pride, and is self-controlled (Niyata-shîla). He is grateful. His concern is Truth and not the affairs of others. He is honest and humble (Ârjava). He seeks not wealth. His attachment, to anything outside himself, is only to the extent necessary for the preservation of his body. He is free from procrastination and meanness and excessive longings.

He does not indulge in idle converse and useless pursuits, nor in harmful enjoyment. He avoids the society of the deceitful. He delights in talking of the aims of humanity (Puru*sh*ârtha) and in thought of the same. It is not in him to take what belongs to another. He is full of faith (Âstikya) and ever thinks of the world to come (Paraloka). He is constantly engaged in worshipping, singing hymns of praise of, and in conversation regarding the greatness (Vaibhava) of, the Devatâs. He avoids sin and seeks merit. He is indifferent to the praise and censure of others, and is free from all

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attachment. He desires nothing and is never agitated. He regrets nothing (Anâkshepa or, if the variant reading Anapeksha be taken, he depends on no one or is free from partiality), He is always alert. He conceals nothing (the Âgamas and the like) from the believers, but, does conceal them from the non-believers. He praises and upholds the Guru, the Vidyâ (Mantra), the Âgamas and the customs. These are the signs of Siddhas. The ignorant calumniate them.

Verses 82 to 90 describe the daily practice of those who have realised the Âtmâ (Âtmavatâm).

Verses 91-96 explain how the Jîvanmuktas who have realised the Âtmâ do ritual worship

In verse 97 to 99 Shiva says :—By a complete knowledge of this Tantra a man attains union with Thee (i. e. Shakti) and Me (Shiva). It should not be communicated to a non-believer (Abhakta), who is not a disciple, to a hypocrite, to one who does wrong in secret, to one who does not beg for it, to an atheist (Nâstika), nor to a covetous, proud, idle or sinful man, or one who cannot keep a secret. It should not on any account be communicated for gain.

In verse 100 Shiva says, that the man who worships in manner enjoined herein becomes one with Himself, that is, becomes Chitsvarûpa.

Each Chapter, Thirty-six in number, of the Tantrarâja is named after one of the thirtysix Tattvas. At the end of the first chapter which deals with Descent or Revelation of the Tantra and the like (Tantrâvatârâdi), it is said that the Vyâpti herein is "Earth" (Bhûmitattva). Vyâpti means "Omnipresence" "Universal pervasion." It here means that Bhûmitattva is that which this chapter signifies and so with the other Tattvas. The text further says that, by the full understanding (Niphâlana) of this Vyâpti, complete mastery or control is obtained (Svâtmasât-kritam) over that Tattva (i. e. Bhûmîtattva)

The second chapter which deals with the Nâthas (i. e. the Gurus of the three classes namely the Divya, the Siddha and the Mânava—see Chapter 36) ends with a verse stating that the Vyâpti of this chapter is "Water" (Toyatattva). By its Niphâlana, that Tattva is completely mastered (Svâtma-sâtkritam). The third chapter which deals with Nityoddhâra (i. e. gives the formation of the Vidyâs or Mantras of the sixteen Nityâs and of Vârâhî and Kurukullâ) in its last verse states that the Vyâpti is "Fire" (Vahnitattva). The Vyâpti of the fourth chapter, which speaks of the identity of Lalitâvidyâ

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with the Gurus and so forth, is "Air" (Vâyutattva); and the Vyâpti of chapter V., which speaks of the daily worship (Nityapûjâ) of Lalitâ, is "Ether" (Vyomatattva). Chapter VI deals with the rites which are Naimittaka (occasional) and Kâmya (i. e. for gaining objects of desire). The Vyâpti of this chapter is "Smell" (Gandhatattva) which is the Guna of Bhûmi or Prithivî. Chapter VII contains ritual rules relating to the worship of Kâmeshvarî, the second Nityâ, who is the first of the Nityâs who are the limbs of Lalitâ. This chapter is "Fluidity" (Rasatattva). The eighth chapter which gives the ritual of the third Nityâ, Bhagamâlinî, is "Form" (Rûpatattva). The ninth chapter describes the rituals of Nitya-klinnâ. Its Vyâpti is "Touch" (Sparsha-tattva) The tenth chapter relates to Bherundâ. The Vyâpti is "Sound" (Shabdatattva). The eleventh chapter deals with Vahnivâsinî. The Vyâpti is the "Genital Organ" (Yonitattva) The twelfth chapter gives the rules of worship of the seventh Nityâ Mahâvajreshvarî. The Vyâpti of this is "Anus" (Pâyutattva). The thirteenth chapter relates to the eighth Nityâ named Dûtî. The Vyâpti is "Feet" (Pâdatattva). The fourteenth chapter gives the rules relating to the worship of the ninth Nityâ, Tvaritâ. The Vyâpti is "Hands" (Pânitattva). The tenth Nityâ is Kûlasundarî. The fifteenth chapter contains the rules (Vidhâna) relating to her worship. The Vyâpti is "Speech" (Vâktattva). The eleventh Nityâ is Nityâ. The sixteenth chapter contains the rituals relating to her worship. The Vyâpti of this is "Vital" Function (Prânatattva). The seventeenth chapter deals with twelfth Nityâ named Nîlapatâkâ the Vyâpti of which is "Tongue" (Jihvâtattva). The thirteenth Nityâ is Vijayâ. The eighteenth chapter contains the rules relating to her Sâdhanâ and the Vyâpti here is "Eye" (Netratattva). The nineteenth chapter contains the rituals of Sarvamangalâ. The Vyâpti of this chapter is sense of "Smell" (Ghrânatattva). The twentieth chapter relates to Jvâlâmâlinî. The Vyâpti of this chapter is "Sense of Hearing" (Shrotratattva). The next chapter deals with the last of the sixteen Nityâs by name Chitrâ. The Vyâpti is "Egoism.' (Ahangkâratattva). The twenty-second chapter contains details of the rituals relating to Kurukullâ. The Vyâpti is Buddhitattva. The twenty-third chapter relates to Vârâhî. The Vyâpti is "Mind" (Manastattva). The twenty-fourth chapter contains various meditations (Dhyâna) of the sixteen Nityâs and the Vyâpti of this chapter is Prakrityâtmamayî. The twenty-fifth is the Mâtrikâpti chapter and describes how the thirty six consonant (Vyanjana) letters are thirty-six Tattvas and how the Mantras and Yantras are formed and in this way demonstrates the identity of the sixteen Nityâs with the Mâtrikâs and

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Time (Mâtṛikâtmakatva and Kâlâtmakatva). The Vyâpti of this chapter is Purushâtmamayî. The twenty-sixth speaks of the Greatness (Vaibhava) of Mantra The Vyâpti is Niyamâtmamayî. The twenty-seventh chapter demonstrates the identity of the sixteen Nityâs as also of the Mâtṛikas, the Nâthas, the Shrîchakra and the Shaktis with Prâṇa. The Vyâpti is Kâlatattvamayî. The twenty-eighth chapter speaks of the identity of the sixteen Nityâs with Time and Space (Kâla and Loka). The Vyâpti is Râgatattvamayî. The twenty-ninth chapter contains directions relating to the mode of making of Maṇḍapas and Kuṇḍas for doing Homa to the sixteen Nityâs and the Vyâpti of this chapter is Vidyâtattva. The Vyâpti of the thirtieth chapter which describes Vâstu-Devatâ-chakra of the sixteen Nityâs is Kalâtattvamayî. The thirty-first chapter contains rituals relating to crushing an enemy (Arimardana Homa) and the Vyâpti of this chapter is Mâyâtattvamayî. The Vyâpti of the thirty-second chapter is Shuddhavidyâ. The subject of the chapter is Saumya Homa, that is, Homa done with the object of attaining wealth, prosperity, a life free from trouble and the like. The thirty-third chapter speaks of some Yantras by which objects of desire may be gained. The Vyâpti is Îshvarâtmamayî. The next chapter speaks of certain rites whereby extraordinary results are obtained. The Vyâpti is Sadâshivamayî. The thirty-fifth chapter speaks of the identity of the sixteen Nityâs with the Sâdhaka. It is called the Vâsanâpaṭala. The Vyâpti is Shaktitattvamayî. The thirty-sixth chapter says that the Siddha in the Vidyâs of the sixteen Nityâs is one with the Paramârtha or supreme Brahman. The Vyâpti is Shivatattvamayî.

The commentary on Chapter I—XXII is by Subhagânandanâtha and that on the rest of the book is by his disciple Prakâshânanda Deshika.

OXFORD,
25th January, 1926.

ARTHUR AVALON.

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